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LITERATURE.

Renaissance in Italy; the Age of the Despots.
By John Addington Symonds. (London: Smith, Elder & Co., 1875.)

THIS remarkable volume is the first of three parts of a projected work which in its complete form will present a more comprehensive treatment of its subject than has yet been offered to English readers. The aim of the writer is to weave together the various threads of a very complex period of European life, and to set the art and literature of Italy on that background of general social and historical conditions to which they belong, and apart from which they cannot really be understood, according to the received and well-known belief of most modern writers. Mr. Symonds brings to this task the results of wide, varied, and often curious reading, which he has by no means allowed to overburden his work, and also a familiar knowledge, attested by his former eloquent volume of *Studies on the Greek Poets*, of that classical world to which the Renaissance was confessedly in some degree a return.

It is that background of general history, a background upon which the artists and men of letters are moving figures not to be wholly detached from it, that this volume presents. By the "Age of the Despots" in Italian history the writer understands the fourteenth and fifteenth centuries, as the twelfth and the thirteenth are the "Age of the Free Burghs," and the sixteenth and seventeenth the "Age of Foreign Enslavement." The chief phenomenon with which the "Age of the Despots" is occupied is that "free emergence of personal passions, personal aims," which all its peculiar conditions tended to encourage, of personalities all alike so energetic and free, though otherwise so unlike as Francesco Sforza, Savonarola, Machiavelli, and Alexander VI., all "despots" in their way. Benvenuto Cellini and Cesare Borgia are seen to be products of the same general conditions as the "good Duke of Urbino" and Savonarola. Such a book necessarily presents strong lights and shades. The first chapter groups together some wide generalisations on the subject of the work as a whole, on the Renaissance as an "emancipation," which, though perhaps not wholly novel, are very strikingly put, and through the whole of which we feel the breath of an ardent love of liberty. In the next two chapters the writer discusses the age of the earlier despots, the founders of the great princely families, going over ground well traversed indeed, but with a freshness of interest which is the mark of original assi-

milation, with some parallels and contrasts between Italy and ancient Greece, and led always by the light of modern ideas. One by one all those highly-coloured pieces of humanity are displayed before us, those stories which have made Italian history the fountain-head of tragic motives, all the hard, bright, fiery things, the colour of which M. Taine has in some degree caught in his writings on the philosophy of Italian art, and still more completely Stendhal, in his essay on Italian art and his *Chroniques Italiennes*. You can hardly open Mr. Symonds's volume without lighting on some incident or trait of character in which man's elementary power to be, to think, to do, shows forth emphatically, and the writer has not chosen to soften down these characteristics; there is even noticeable a certain cynicism in his attitude towards his subject, expressed well enough in the words which he quotes from Machiavelli as the motto of his title-page: *Di questi adunque oziosi principi, e di queste vilissime armi, sarà piena la mia istoria*.

That sense of the complex interdependence on each other of all historical conditions is one of the guiding lights of the modern historical method, and Mr. Symonds abundantly shows how thoroughly he has mastered this idea. And yet on the same background, out of the same general conditions, products emerge, the unlikeness of which is the chief thing to be noticed. The spirit of the Renaissance proper, of the Renaissance as a humanistic movement, on which it may be said this volume does not profess to touch, is as unlike the spirit of Alexander VI. as it is unlike that of Savonarola. Alexander VI. has more in common with Ezzelino da Romano, that fanatical hater of human life in the middle age, than with Tasso or Lionardo. The Renaissance is an assertion of liberty indeed, but of liberty to see and feel those things the seeing and feeling of which generate not the "barbarous ferocity of temper, the savage and coarse tastes" of the Renaissance Popes, but a sympathy with life everywhere, even in its weakest and most frail manifestations. Sympathy, appreciation, a sense of latent claims in things which even ordinary good men pass rudely by—these on the whole are the characteristic traits of its artists, though it may be still true that "aesthetic propriety, rather than strict conceptions of duty, ruled the conduct even of the best;" and at least they never "destroyed pity in their souls." Such softer touches Mr. Symonds gives us in the "good duke Frederic of Urbino," his real courtesy and height of character, though under many difficulties; in his admirable criticisms on the *Cortegiano* of Castiglione; and again in his account of Agnolo Pandolfini's *Treatise on the Family*, the charm of which has by no means evaporated in Mr. Symonds's analysis; above all, in the beautiful description, in the seventh chapter, of the last days of Pietro Boscoli the tyrannicide, a striking instance of "the combination of deeply-rooted and almost infantine piety with antique heroism," coming near as it happened, in his friend Luca della Robbia the younger, to an artist who could understand the aesthetic value of the incidents he has related.

I quote a very different episode as a specimen of Mr. Symonds's style:—

"There is a story told by Infessura which illustrates the temper of the times with singular felicity. On April 18, 1485, a report circulated in Rome that some Lombard workmen had discovered a Roman sarcophagus while digging on the Appian Way. It was a marble tomb, engraved with the inscription, 'Julia, daughter of Claudius,' and inside the coffin lay the body of a most beautiful girl of fifteen years, preserved by precious unguents from corruption and the injury of time. The bloom of youth was still upon her cheeks and lips; her eyes and mouth were half open, her long hair floated round her shoulders. She was instantly removed, so goes the legend, to the Capitol; and then began a procession of pilgrims from all the quarters of Rome to gaze upon this saint of the old Pagan world. In the eyes of those enthusiastic worshippers her beauty was beyond imagination or description; she was far fairer than any woman of the modern age could hope to be. At last Innocent VIII. feared lest the orthodox faith should suffer by this new cult of a heathen corpse. Julia was buried, secretly and at night by his direction, and naught remained in the Capitol but her empty marble coffin. The tale, as told by Infessura, is repeated in Matarazzo and in Nantiporto with slight variations. One says that the girl's hair was yellow, another that it was of the glossiest black. What foundation for the legend may really have existed need not here be questioned. Let us rather use the mythus as a parable of the ecstatic devotion which prompted the men of that age to discover a form of unimaginable beauty in the tomb of the classic world."

The book then presents a brilliant picture of its subject, of the movements of these energetic personalities, the magnificent restlessness and changefulness of their lives, their immense cynicism. As is the writer's subject so is his style—energetic, flexible, eloquent, full of various illustration, keeping the attention of the reader always on the alert. Yet perhaps the best chapter in the book, the best because the most sympathetic, is one of the quieter ones, that on "The Florentine Historians;" their great studies, their anticipations of the historical spirit of modern times, their noble style, their pious humour of discipleship towards Aristotle, Cicero, Tacitus, not without a certain pedantry becoming enough in the historians of those republics which were after all "products of constructive skill" rather than of a true political evolution—all this is drawn with a clear hand and a high degree of reflectiveness. The chapter on "The Prince" corrects some common mistakes concerning Machiavelli, who is perhaps less of a puzzle than has sometimes been supposed, a patriot devising a desperate means of establishing permanent rule in Florence, designing, in the spirit of a political idealism not more ruthless than that of Plato's Republic, to cure a real evil, a fault not unlike that of ancient Athens itself, the constant exaggerated appetite for change in public institutions, bringing with it an incorrigible tendency of all the parts of human life to fly from the centre, a fault, as it happened in both cases, at last become incurable. The chapter on Savonarola is a bold and complete portrait, with an interesting pendant on "Religious Revivals in Medieval Italy;" and the last chapter on "Charles the Eighth in Italy" has some real light in it, making things lie more intelligibly apart and together in that tangle.

of events. The imagination in historical composition works most legitimately when it approaches dramatic effects. In this volume there is a high degree of dramatic imagination; here all is objective, and the writer is hardly seen behind his work.

I have noted in the foregoing paragraphs the things which have chiefly impressed and pleased me in reading this book, things which are sure to impress and please hundreds of readers and make it very popular. But there is one thing more which I cannot help noticing before I close. Notwithstanding Mr. Symonds's many good gifts, there is one quality which I think in this book is singularly absent, the quality of reserve, a quality by no means merely negative, and so indispensable to the full effect of all artistic means, whether in art itself, or poetry, or the finer sorts of literature, that in one who possesses gifts for those things its cultivation or acquisition is neither more nor less than loyalty to his subject and his work. I note the absence of this reserve in many turns of expression, in the choice sometimes of detail and metaphor, in the very bulk of the present volume, which yet needs only this one quality, in addition to the writer's other admirable qualities of conception and execution, to make this first part of his work wholly worthy of his design. WALTER H. PATER.

HAZLITT'S SHAKESPEARE'S LIBRARY.

Shakespeare's Library: a Collection of the Plays, Romances, Novels, Poems, and Histories employed by Shakespeare in the Composition of his Works. With Introductions and Notes. Second Edition, carefully revised and greatly enlarged. In Six Volumes. (London: Reeves & Turner, 1875.)

MR. W. C. HAZLITT has done good service to Shakespearean students by the publication of the first tolerably complete collection of the immediate sources of the great poet's plots. We say "tolerably complete" because much has been rejected by the editor which would have given additional value to the book. Thus Mr. Hazlitt writes, "My friend Mr. Furnivall urged me very strongly to include the shorter extracts from Holinshed illustrating the Histories, but I have arrived at the conclusion that those prose parallels should rather find a place in an edition of the poet, where they would enjoy the advantage of immediate juxtaposition." The excuse here given is far from being a good one, as it is not easy to understand the reason why extracts from North's *Plutarch* should be printed to illustrate the Roman historical plays, while extracts from Holinshed to illustrate the English historical plays are rejected. Moreover, the editor is not consistent in his plan, for Holinshed is put under contribution in the single case of Henry VIII. Again, some analysis of the two comedies entitled *Gl' Inganni*, or of the comedy *Gli Ingannati*, ought to have been given, instead of a mere reference to places where such may be found.

Mr. Hazlitt modestly calls his book a second edition of the collection of Mr. Collier, whose title he takes, but it is in fact a new

work, being differently arranged and much wider in its scope, so that it really supersedes two distinct publications, viz., Collier's *Shakespeare's Library* and Nichols's *Six Old Plays*. It will be of great use to those who go to it for what they want, but those who read the various tracts for the first time will obtain little or no critical assistance from the editor. Mr. Collier wrote prefaces for the articles included by him, and these Mr. Hazlitt has reprinted, but he has added little of his own. We may mention one instance of this lack of sufficient information. In the second volume we find the History of Makbeth reprinted from Holinshed's *History of Scotland*, but there is no mention of the fact that Shakespeare also used the History of King Duffe who reigned nearly a century before Macbeth's time. As to Lady Macbeth he took the first hint from Holinshed's account of Macbeth's wife—"but speciallie his wife lay sore upon him to attempt the thing as she, that was verie ambitious, burning in unquenchable desire to beare the name of queene." It is, however, only there stated in a few words that Macbeth slew King Duncan, and the details of the murder he obtained from the other story, where Donwald, "Captaine of the Castell of Fores," proceeds to kill Duffe under the instigation of his wife who, "as one that bore no lesse malice in her heart towards the king, counselled him to make him awaie, and shewed him the meanes whereby he might soonest accomplish it." Donwald being thus "kindled into wrath by the words of his wife, determined to follow hir advice." But it was not the character of Lady Macbeth only that Shakespeare drew from this source; he borrowed also the circumstances of the murder and the natural prodigies that followed it.

Editors are usually inclined to vaunt the virtues of the wares they introduce to the public, but Mr. Hazlitt gives us to understand that the contents of his book are sad trash, and that the only interest they possess consists in their association with Shakespeare. This is certainly a harsh judgment, for the editor might have pointed out the merits of several of the stories; but he does the reverse and writes:—

"Shakespeare also found it possible to create out of such crude stuff as Green's *Pandosto* and Lodge's *Rosalind* such masterpieces of structure and fancy as the *Winter's Tale* and *As You Like It*. Much the same is to be said of his metamorphosis of *Romeo and Juliet*, where his only ostensible resource lay between Painter's dull tale and Brooke's duller poem."

In answer to this passage we might hint that *Winter's Tale*, written in the author's latest period when he seems to have forgotten some of his experience of stage business, is not "a masterpiece of structure," however beautiful it may be in other respects, but it will, perhaps, be sufficient to point out that Mr. Collier says that Shakespeare's general obligations to Lodge's *Rosalinde* afford a high tribute to its excellence, and that Mr. Hazlitt agrees with this valuation in a note on page 4. Many persons seem to think that it is derogatory to the fame of our great poet to acknowledge any merit in the works from which he drew his plots, but we believe that any one who will take

the trouble to go carefully through these volumes will arrive at a different conclusion. The immeasurable superiority of Shakespeare to his models is so clear and indisputable that we can surely afford to be generous to those who wrote the simple airs that helped him in the composition of his marvellous symphonies. It is a great help to us in forming an opinion on Shakespeare's mode of work to notice the close manner in which at times he followed his authority, and the wide divergence he allowed himself at others. We may instance as examples two plays that can well run in couples—both are deep tragedies; the interest of both is entirely centred in the heroes and heroines, and both exhibit intense love as their main object. In *Romeo and Juliet* Shakespeare followed Brooke's poem more faithfully perhaps than any of his other models, and in *Othello* he had merely the bare outline of a story to work upon. It would take too much space to indicate the likeness between Brooke's poem and Shakespeare's play, but it will be enough to point out that most of the incidents of the play are to be found in the poem, and that nearly all the names are the same in both. The following extract will give an idea of Brooke's style, and at the same time show how far Shakespeare was indebted to him for the favourite character of the apothecary:—

"An Apothecary sate unbusied at his doore,
Whom by his heavy countenance he gessed to be
poore,
And in his shop he saw his boxes were but fewe,
And in his window (of his wares) there was so
small a shew,
Wherefore our Romeus assuredly hath thought,
What by no frendship could be got, with money
should be bought.
For nedy lacke is lyke the poore man to compell,
To sell that which the cities lawe forbiddeth him to
sell.
Then by the hand he drew the nedy man apart,
And with the sight of glittering gold inflamed hath
his hart,
Take fiftie crownes of gold (quoth he) I geve them
thee,
So that before I part from hence thou straight
deliver me,
Somme poison strong, that may in lesse than halfe
an howre,
Kill him whose wretched hap shalbe the potion to
devowre.
The wretch by covetise is wonne, and doth assent
To sell the thing, whose sale ere long, too late he
doth repent.
In hast he poyson sought, and closely he it bounde,
And then began with whispering voyce thus in his
care to rounde,
Fayre syr (quoth he) be sure this is the speeding
gere,
And more there is then you shall nede for halfe of
that is there,
Will serve, I undertake in lesse then halfe an howre,
To kill the strongest man alive, such is the poysons
power."

In Giraldi Cinthio's novel of the *Moor of Venice* some of the incidents of the tragedy of *Othello* are to be found, but the men and women introduced are essentially vulgar and commonplace, and all that makes the play a marvel of dramatic effect and one of the most exquisite of poems is Shakespeare's own creation. The only Shakespearean name in the tale is Desdemona, for Othello is invariably styled the Moor, Cassio the lieutenant, and Iago the ensign. We might at first come to the conclusion, in considering these two plays, that Shake-

Shakespeare had followed his original closely in *Romeo and Juliet*, because it was an early work, and had allowed more scope for his imagination in his middle period when he wrote *Othello*, but this view is negatived by the fact that in *Winter's Tale* (one of his very latest plays) he followed most closely a story which, curiously enough, was written by Robert Greene, the University playwright, who was jealous of his early fame. Having said a word in favour of Brooke's poem, we must not forget to give its share of praise to Lodge's pretty little story of *Rosalynde*, which was also entitled "Euphues' Golden Legacie." This reads like a prose version of *As You Like It*, so closely have some of the incidents been followed by Shakespeare. Many of the names are alike, though some were changed for the better in the play. Shakespeare's Celia is named Alinda by Lodge, but Alinda and Rosalind take the names of Aliena and Ganymede when they fly the Court. The prose is interspersed with pleasing verse, for the shepherds and shepherdesses are ready to break out into song on the slightest provocation. Phoebe's scornful reply to her lover's fine phrases is worth quotation as a specimen of Lodge's poetic vein:—

"When Love was first begot,
And by the movers will
Did fall to humane lot
His solace to fulfill,
Devoid of all deceit,
A chaste and holy fire
Did quicken mans conceipt
And women's brest inspire
The Gods that saw the good
That mortals did approve
With kind and holy mood,
Began to talke of Love.

But during this accord,
A wonder strange to heare:
Whilste Love in deed and word
Most faythfull did appeare,
False semblance came in place,
By jealousie attended,
And with a double face
Both love and fancie blended,
Which make the Gods forsake,
And men from fancie flee,
And maidens' scorne a make,
Forsooth and so will I."

Literature has been ransacked by generations of commentators, who have sought for illustrations of Shakespeare's plots, and the result of their researches is the book before us; but we need not suppose that everything is yet discovered. Renewed attention to this subject will probably be rewarded by some discoveries; thus Miss Toulmin Smith read a paper before the New Shakspere Society last April on the Bond-story in the *Merchant of Venice*, in which she traces it to an old English poem, entitled *Cursor Mundi*, written at the end of the thirteenth century. This is the earliest form of the story yet known in which a Jew appears. Many of the stories printed by Mr. Hazlitt have little appearance of being Shakespeare's immediate models, and it is probable that the books he used are lost. Lost books, however, are sometimes found, and we may hope that in course of time some of these may be grubbed out of obscure corners. The second part of Mr. Hazlitt's collection, which consists of the foundation- and other plays, is peculiarly valuable, as it contains the *Contention*, the *True Tragedie of Richard*,

Duke of Yorke, *True Tragedie of Richard III.*, Legge's *Richardus Tertius*, *Timon of Athens*, and Shakespeare's own first sketch of the *Merry Wives of Windsor*, besides the six plays printed by Nichols. Nichols's collection cannot be said to be edited at all, for the plays were printed from late editions without any note of the dates of the first editions. This fault is rectified by Mr. Hazlitt, who prints from the best copies, which in some instances are unique.

In conclusion, we may remark that this book is printed in a handy form, which makes it as suitable for the pocket as for the library shelves, and although we have felt it our duty to point out some of its shortcomings (among which is the want of an index), we hope our readers will understand that it is on the whole a full and satisfactory work, which should be in the hands of all who love to follow our great poet's art as distinguished from his genius.

HENRY B. WHEATLEY.

Edgar Quinet. *L'Esprit Nouveau*. 2^{me} Edition. (Paris: E. Dentu, 1875.)

M. QUINET's last work exhibits no falling off from that high standard of style, of thought and of purpose which for many years before his death gave him a place apart in the contemporary literature of France. For the bulk of English readers, indeed, the work will not have the interest of his admirable *History of the Revolution*; still less is it likely to attain in this country to the popularity of the *Jesuits* or of *Ultramontanism*. Yet as the latest utterance of one who never took his thoughts at secondhand, and for whom this book was "the summing up of his life's work, the encyclopaedia of his conclusions on the chief branches of the human mind," it must have a value for all who can appreciate sincere thinking, applied to worthy ends. The volume is divided into seven books, the first two of which treat of the "Origins of the Intellectual and Moral World" and of "Social Physiology," the following ones of "The New Spirit" in political science, history, literary criticism, and philosophy, and include an exposition of and answer to "the philosophy of despair," i.e., that of Schopenhauer and Eduard von Hartmann, considered as the latest exponents of philosophy in triumphant Germany. The many-sidedness of the book cannot, however, be judged of by this enumeration. Now the author is discussing with Mr. Wallace the principle of natural selection, now the growth and decrepitude of art, the theory of falsehood, the problems of the victory of the wicked or the survival of the good, now heredity, the revolutions in physiological types, the causes of depopulation in France, the Byzantine spirit, the art of recasting character; or again, quaternary man, legendary monsters, the origin of property, modern sophisms as to Socrates, Plato, Caesar; or whether poetry is near to madness, or the Homeric poems, or Schliemann's discoveries. And the final outcome of the work, according to the title of the last chapter, is the "Pacification of the Human Spirit; man in agreement with the Universe; Truth's victory over Fear and over Death."

The pages of the ACADEMY are probably

not the fittest place for criticising M. Quinet's work from a theological point of view. Suffice it to say, that while it virtually ignores God and Christ except as a personage in Leonardo's *Last Supper*, the book will nevertheless be most truly and profitably judged as a "testimonium animae naturaliter Christianae," as being, in fact, instinct and alive on many points with the faith which the writer might in terms deny. Love, Justice, Truth, were for him laws of the universe which man resists at his peril, by conforming to which alone he will recover serenity of mind, and develop the faculties of his own being. Love is the principle of all things; all art springs from it:—

"In the great ages of art-creation man is endowed with an all-powerful love for whatever has in it a germ of beauty. The artists of Grecian antiquity and of the Renaissance were all in love with whatever they met that was beautiful in mankind and in things. They felt for works of art the same transport as that which two lovers feel for each other at first meeting. What did they aspire to? To the bringing forth of the beautiful, to the making of the present a something eternally living (*un vivant éternel*); masterpieces came forth of themselves. In vain, this first transport once past, do things remain what they were; earth is the same, but man sees her no more with the same eyes. Each day that dawns may offer the same marvel; man is changed. The great golden-winged Love possesses him no more. All creating becomes impossible for him. His efforts to mask his indifference will deceive neither the present nor the future. He loves no more. All is there—impotency, decadence, barrenness."

Justice, again, is born of Love. There is of it an unconscious germ in every living thing—in the male bird bringing food to his mate on the nest, in the hen distributing food equally among all her brood. If the conscience of the righteous man is the finest spectacle of earth, it is because "it is in agreement with all the truths that sustain the universe. . . . What is order, ponderation, equilibrium, equivalence of forces in nature, becomes justice in man." And if, indeed, man is untrue—if falsehood has many advantages over truth—if the combinations of criminal jurists are but child's play to those of criminals—how is it that all sincerity has not died out of the human race, but that some cosmogonic force maintains truth in man? For "all is sincere" in the three kingdoms of nature. "If the universe were to lie, it would destroy itself at once; it only lasts because it keeps its own promises." Man may be embarrassed by his inborn sincerity. But "it is the seal of universal life imprinted on him, transmitted from species to species till it reached him. He can erase it from his words, from his acts, from his thoughts, not from his being." And M. Quinet concluded that good men were on the increase. "They feel organs growing to them which they had not before, and which it is difficult to take from them; wings of the spirit which cannot be shorn off, habits taken up of association, of concert, an acquired force of impulsion, more light, more resources for protection." It is only in decaying societies that the wicked man has all the chances. If you look to the foundation of any really progressive society, "you will find a great action or a great thought."

Having proceeded thus far, M. Quinet

looks around him and asks why men's minds are at such enmity with one another in the same nation—which we soon see is France. "I feel myself," he says, "more alone, more strange a hundred times amid certain of my countrymen than I should be in the Sahara desert." He will not believe that this results from a primordial difference of race. It is because certain classes are in decadence. "I meet men who for more than half a century have not acquired one idea, one notion. How should the faculty of understanding not become obliterated in this desuetude of thought? . . . These are living fossils, petrifications that talk and gesticulate." "I have had," he goes on sardonically to say,

"in my life as a writer, a rare privilege, for which philosophers will envy me. It is that of seeing, by daily experience, the law whereby the gradual narrowing of the mind in a group of men works itself out. Some day a living idea which one deemed to be generally accepted is extinguished in their intellect; with it the whole group of ideas becomes extinct which was ordinarily associated with it."

On the other hand there is an art of recasting character. Rousseau gave a general method of education which was to apply to all children, *i.e.*, to man in the abstract. But the true rule of education is to draw out of a character the best variety of which it is capable. "Every man has several men shut up in him; let him choose among them the one he wills to be; there lies his freedom."

What gives a peculiar raciness to M. Quinet's book, is the keenness of political feeling which was constantly bringing him back from the highest spheres of generalisation to contemporary life. For instance:—

"In servitude, nothing is so quickly corrupted as history. Poetry resists better and longer. Caesarism, reappearing in France for twenty years, reflected itself at once in the theories of contemporary historians. There was a time when nothing seemed so fine as the smothering of a people. Whoever in the past had made a *Deux Décembre*, were it in Assyria, in Cappadocia, in Egypt, or at Rome, was sure to see himself celebrated by some learned man suddenly converted to the theory of the strong power. The spirit of the *Deux Décembre* was carried into universal history, and poisoned it. Foreigners succumbed to this fascination of crime even more than Frenchmen."

Or again:—

"The victory of the spirit of death would be assured if one could make of the wisest of the Greeks, of Socrates, the chief of reactionists. Men have not failed to try this. In long, learned, patient histories, Socrates has been presented as the chief of universal reaction. A few pleasantries of the wisest of the wise have been enough to transform him into an enemy of the people, a partisan of the spirit of retrograde coterie. He, who brought the new method to the world, who democratised philosophy, displaced the gods, cast the moral and political world into another mould, he, a reactionist!"

As might be expected, Mommsen's glorification of Caesar was an object of sharp animadversion for M. Quinet; and it is, indeed, painful to observe, as one of the bitter fruits of the late war, the large space devoted to controversy against German authors in the work of a man so free from mere national

prejudice as he was—one familiar with the language and literature of Germany, who had learnt much from Herder in particular, and whose essay on the works of the latter has reached its fourth edition.

To many readers the most interesting parts of the book will be those in which the author endeavoured to assign "to geological revolutions a share in the formation of ancient cults and legendary heroes," or criticised the Homeric poems. In the struggle, of which the Parthenon was full, between Minerva and Neptune (surely Athene and Poseidon would be better), M. Quinet saw the alternations of strata in Attica, which according to M. Gaudry must have been repeatedly covered and then left dry by the sea. The monsters of Greek legend are those of palaeontology, whose bones abound within the Greek soil, and of which quaternary man must have seen the last survivors. Hercules himself is that quaternary man, armed as yet only with his club, who goes forth to make war on the cave-bear, the aurochs, the mastodon. As respects Homer, M. Quinet maintained strongly the position he had taken up in 1836, as to unity of authorship in the *Iliad*, and between the *Iliad* and the *Odyssey*. He admitted, indeed, that before Schliemann's discoveries he was disposed to disbelieve in the reality of a siege of Troy, and to look upon it as typifying simply "the eternal warfare between light and darkness, day and night." But Schliemann's Hissarlik diggings appeared to him to constitute a discovery equivalent in historic importance to that of Boucher de Perthes in respect of the Stone age. The smallness of Troy as recovered proves nothing. "The time when Rome gave birth to the greatest number of legends was when she was only Roma quadrata, a township enclosed in the Palatine." But Troy seems to belong to the Copper age, Homer himself to that of Bronze, Hesiod, on the other hand, to the age of Iron.

And now that noble spirit has gone to its rest, and all mere criticism must fall pointlessly upon a grave. Madame Quinet, in a deeply touching letter to Garibaldi, published in a Paris paper, has told the story of her husband's last days—of his active interest in the scheme for canalising the Tiber; of his nightly readings in the Greek historians; of the new book which he began one week before his death, and of his feverish overwork upon it; of the sufferings of the last day or two; of the calm of the last hours; and of the end which came in sleep, after the expression to her of his faith that they who had been united in life would be united again "in Eternity and in Truth." So has closed a life which for austere simplicity and faithfulness to principle has scarcely had its equal in contemporary France.

J. M. LUDLOW.

An Historical Atlas of Ancient Geography, Biblical and Classical. Compiled under the superintendence of Dr. W. Smith and Mr. Grove. Part V. (London: John Murray, 1875.)

THIS is the concluding part of the new atlas, which is the first that gives a complete set

of maps of the ancient world on a scale corresponding in size to the best atlases of modern geography. The natural features of each country are fully exhibited, and the modern names given under the ancient ones. The natural lie of the country determined the position of towns in ancient times more than it does now, and the possibilities between which we have to choose in identifying ancient sites are here made far more obvious to the eye than in smaller maps. The classical maps, with the exception of those of Britain and India, have been prepared by Dr. Charles Müller, the editor of Strabo and of the *Geographi Minores*, and his preliminary account of the sources and authorities for the maps is exceedingly interesting—it is in itself a complete treatise on historical geography. Dr. Müller of course begins with Homeric geography—how could an editor of Strabo, the worshipper of Homer, do otherwise?—but of course he agrees with Eratosthenes that the geography of the voyages of Ulysses was wholly the creation of the poet's fancy, a western wonderland. The wind blows his ship away to the country of the lotos-eaters, thence he comes to the one-eyed giants, and then to the floating island of Aeolus, and so on till he reaches the river that runs round the world, beyond which are the regions of the dead. Next comes the world according to Hecataeus and Herodotus. Is the statement of Hecataeus, that the Nile was connected with the Ocean, at all explained by the mixed geography of Josephus, who makes the River of Paradise flow round the world, and the Nile, Euphrates, Tigris, and Ganges flow out of it into the inland seas? In the account of the Persian Provinces from Herodotus, Dr. Müller gives up the name *'Ορθοκονισάριον*, as entered on the map, and thinks it a mere distinctive epithet of the Hyrcanians, referring to their custom of wearing felt hats, and he would further transfer Merw from the fourteenth to the twelfth satrapy. The map of Alexander the Great's Empire of course involves many disputed points, modern authors being anything but clear as to some of Alexander's great marches, and the countries themselves anything but well known even now. The kingdoms of his successors require separate maps to make the changes of political boundary intelligible. The divisions of the Roman Empire, after its separation into East and West, are given from the excellent account of the Roman Provinces in Marquardt's Handbook. A special account follows of the Phœnician and Greek colonies, and some corrections are supplied for the Cimmerian Bosphorus. A considerable advance in our geographical information has taken place during the eighteen years which have been occupied in the preparation and execution of this atlas.

We now come to the map of Britannia, which is the first in the fifth part. It is curious to see how difficult the ancients found it to establish the true direction and relative position of places. Caesar makes our south coast look eastwards, while the west coast is made to face Spain, with the Isle of Man halfway between. Ptolemy's usual miscalculations of longitudes from itinerary measures cause him to bend down the whole northern part of the island (from

the mouth of the Tyne), so as to make it run out eastward at right angles to the southern part. It may be noticed that Ptolemy already speaks of "Great Britain." He puts Ireland to the westward of the larger island, while Strabo puts it due north. The old coast-line is here given, and the channel of the Wantsam separates the Isle of Thanet clearly from the mainland—Bede says it was three furlongs wide and fordable in two places only. There is an admirable account of the changes in the early coast-line of Romney Marsh in Smiles' *Lives of the Engineers*, with a very clear sketch-map, done in shading so as to make the change obvious to the eye at once. The great Weald of Kent and Sussex is conspicuously marked in the new atlas. This great natural obstacle explains the course of colonisation in the island. The Celtic emigrants who crossed from Gaul were either confined to the open parts of Kent, or forced (like the Belgæ) to push up gradually along the line of the Itching. Moreover, the distribution of forest and fen determined the political boundaries. Kent and Sussex were dominions formed and carefully guarded by nature. Norfolk and Suffolk were an island, practically separated from the rest of England by the great fen district. The Dartmoor range forced the English to move slowly onward round its southern end, and so work their way on from Devon into Cornwall. It has taken the labour of many generations to transform England into one country, inhabited by one people, and this has only been effected by clearing the forests and draining the fens. All this has been well set forth in Mr. Pearson's "Historical Maps of England" which have been followed in the present atlas. Mr. Pearson attempted to identify some of the names in the so-called "Ravenna Geographer," e.g. he identifies "Giano" with Ptolemy's "Kenion" as the Helford river between Falmouth and the Lizard. Cenion seems, however, to be misprinted Cerrion in the present map. Britain itself is given on such a large scale that North Scotland and Ireland require two small separate maps to themselves, and there is a useful sketch of the line of the Roman Wall, taken from Bruce's great work. For all these parts the new volumes of the Berlin *Corpus Inscriptionum* are now available, but the volume for Spain (to which Hübner added a large map) came out too late to be of use to our editors. In the map of Gaul, Portus Itius is identified with Wissant. The honourable zeal of the French archaeologists has enabled most points to be fixed with some certainty, and they are every day making their ground surer, even in Brittany, where so much has been hitherto uncertain. In the preface Dr. Müller rectifies the account of the route leading through the Pyrenees to Pampeluna, and notices a curious point about an old name assigned to the lake of Geneva. In the map of Germany a careful comparison of the MSS. of Ptolemy (Dr. Müller has collated more than fifty manuscripts) has enabled an important correction to be introduced. The text reads, in speaking of Scandinavia, *κατέχοντες αὐτῆς τὰ μὲν δυτικὰ Χαιλαίροι, τὰ δ' ἀνατολικὰ Φανόροι καὶ Φιραῖσι* τὰ δ' [ἀρκτικά Φίρροι, τὰ δέ]

μεσημβρινὰ Γούραι καὶ Δαυκίονες. The words within brackets come from the excellent Codex Vaticanus 191, and show us the Frisians, Fins, and Goths inhabiting the country. The new volume of the *Corpus Inscriptionum* for Rhaetia and Noricum was unfortunately published too late to be used in this map, or in that of Pannonia, Dacia and the neighbouring countries. The Egnatian road which led through the countries north of Greece in Roman times was then one of the great highways of Europe, but now it is in a state of desolation. We come next to the maps of Italy and Rome. The first maps give us Italy before the immigration of the Gauls, at the beginning of the First Punic War, and just before the battle of Actium; there is also a military map of ancient Italy—but all these are on rather a small scale. This is remedied in the fine maps of Upper and Lower Italy, where, for instance, the loop line of the Via Latina, along which Hannibal moved to and fro during the operations in Campania, is well given—the only objection to these maps is that the full representation of the physical contour of the country has somewhat obscured a few of the names. Two separate maps give us Rome and the Environs of Rome, and here of course is the main fighting ground of archaeologists and geographers, the conflict between the German innovators and the orthodox Italians being almost interminable. The remarks of Mr. Hemans on the disputed points are interesting, but each of them almost requires a discussion to itself—the Porta Triumphalis, the Temple of Saturn, the Temple of Vespasian, and so on: the very names are significant of dispute. The northern peak of the Capitol is of course made the Arx, and the Temple of Jupiter placed on the southern height. A separate map in the introduction shows the most recent excavations in the Forum. Some use has been made of Mr. Parker's work, and in particular an outline given to some of the gates and walls in conformity with the view that the gates were thrown back so that the projection of the wall on each side might help in their defence. Separate maps of the Forum under the Republic, and the Imperial Fora, are inserted to facilitate comparison. In the map of the environs of Rome, Etruria is included as far as Nepete and Sutrium (which were so long the Roman frontier fortresses), and the whole group of the Alban Hills with the old crater-lakes admirably drawn. We should have noticed above that there are separate maps of Sardinia and Corsica and of Early Latium (with the towns of the Latin League marked), and of Italy as divided by Augustus into eleven regions, and as divided by the later emperors into "dioceses." That of Sardinia has been cleared from the effect of the forgeries known as the "codici cartacei d'Arborea" (1856), which imposed on La Marmora, somewhat as Bertram's famous forgery imposed on Dr. Stukely and most of our English antiquaries. Spain has suffered largely from the same cause, but in a somewhat different way; many village magistrates having patriotically forged Roman inscriptions in honour of their villages, which their ignorance of

Latin has fortunately prevented from doing much mischief.

But still greater care seems to have been bestowed on the Eastern maps of the Atlas. In this part we have one of Arabia and Aethiopia—in which Forster's identifications are carefully eschewed; and one of India, in which the experience of our Anglo-Indian scholars has been of the greatest use. Lassen's whole system of identifications is abandoned, as that great scholar dealt with Ptolemy's compilation as if the geographer had possessed a collection of real Indian surveys, with the data systematically co-ordinated, whereas he made a very mixed compilation of coast routes and inland routes and lists of nations, and then adapted his meridians and parallels to the rough map thus compiled. The introductory notice here marks a distinct advance in our knowledge, due to Colonel Yule, the editor of *Marco Polo*. The map of Jerusalem is on the scale of thirteen inches to the mile, and embraces a space of half a mile on each side of the city so as to include the Church of the Ascension; and the late surveys have been fully embodied. A section running east and west through Jerusalem is also given. It would be an almost perfect map but for the faintness of part of the lettering. Babylon equally profits by recent surveys. Last come a number of smaller maps of cities, Nineveh, Troy (after Schliemann), Carthage, Alexandria, Constantinople. They have all a beautifully irregular appearance except Alexandria, which looks just like a modern American city, with all the streets at right angles. Some of these smaller maps, and many others in previous parts like them, such as those of the Bay of Naples, of Syracuse, of Agrigentum, of the *Insula Batavorum*—are in some respects more taking than the large maps; but whether large or small, we have certainly no such a thoroughly satisfactory set of maps elsewhere; and this atlas may almost claim an international value, for it has profited by both English and foreign help, and the maps have been executed by the most eminent engravers in both Paris and London.

CHARLES W. BOASE.

German Poets: Memoirs and Translations.

By Joseph Gostwick. (London: Frederick Bruckmann, 1875.)

MR. GOSTWICK presents a volume on the German Poets, attractively fitted to lie on drawing-room tables by gay binding, photographic portraits after the smoothest of German paintings, and decorative vignettes. The ground covered by the letterpress is so large as to have necessitated painful compression, or a sketchy treatment which subordinates information to pleasant manner. Two introductory chapters treat in brief fashion the development of German poetry out of the early heroic epic, the chivalrous romance of the *Minnesänger* under the Hohenstaufen dynasty, and the humbler efforts of the craftsmen, or *Meistersänger* in the fifteenth century. Then follow twelve memoirs of leaders in the modern national revival, from Klopstock to Heine.

Mr. Gostwick may be congratulated on having fairly accomplished what painstaking

compilation can do towards reconciling contradictory aims, the treatment of a large and varied subject, and the production of an elegant book for the boudoir shelf: to original thought or fresh criticism he probably makes no claim. *L'Allemagne* of M^{de}. de Stael and Mr. Carlyle's *Essays* would have furnished all the material required, though the author does, indeed, appear to have first-hand acquaintance with the literature of which he agreeably gossips.

A more complete and satisfactory volume might have resulted if Mr. Gostwick had contented himself with merely presenting the lyric poets, and the dramatists under that aspect only. The memoirs become the more fragmentary by reason of an endeavour to include the representatives of too many departments in poetic literature—poets, dramatists, novelists, even aesthetic philosophers and critics. Wieland, Lessing, Herder, and Jean Paul Richter claim, but do not obtain, the company of the Schlegels and Tieck; the attempt to illustrate the dramatic genius of Goethe and Schiller by passages from *Faust* and *Wilhelm Tell* cannot but prove inadequate. These heavy corps, moreover, crowd out the song writers: though we get Rückert we are denied Lenau. The translations, albeit pretty in themselves, can scarcely be praised for fidelity; the thoughts of Goethe naturally suffer by this change of dress; the subtle concise delicacy of Heine, the dreamy grace of Uhland, are beyond Mr. Gostwick's interpretation. He has scarcely been wise, moreover, in selecting such long-proved difficulties as the "Fichtenbaum" and "Du bist wie eine Blume" of the first, and "Die verlorne Kirche" of the latter. The most spirited versions are of fragments from old epics and the writings of the Minnesänger, but to the exactness of the translations we cannot vouch.

Where too much is attempted shortcomings are inevitable, and if the moderns receive slight handling or fail of notice from Mr. Gostwick, it is no matter of wonder that the historic preface dealing with ancient writers over the period of some eight centuries should betray omissions. Thus, among important early epics no mention is made of "Walter of Aquitaine," to the honour of which both France and Germany lay claim, neither does the "Eckmansfahrt" or the "Rosengarten" receive a word; or the poems of the Charlemagne era. The story of "Duke Ernest" and the "Ornitslied," which form, as it were, links between the heroic lays and the romances of chivalry, might have to advantage found a place in the opening chapter. It is strange, also, even within so necessarily restricted limits, to make no greater point of the religious drama, no allusion to Hroswitha, the famous Benedictine nun-dramatist of the tenth century, no comment on the mysteries, and *Teufelschauspiele* of the fourteenth and fifteenth centuries.

Similar omissions it would be easy to point out in other directions. But the fault lies more in the scheme of a book of this kind rather than in any carelessness on the part of the writer. The practice of stringing together for republication slight essays which in separate form have done service as magazine articles, becomes more and more

general, and is much to be deprecated. To be worth permanent form such essays need be each complete and careful—when united, a string of cameos—or they must have been studies in one line of thought susceptible of expansion and development into a connected whole. The author of *German Poets* will give, we may hope, more solid contribution to the history of literature than this pretty volume.

A. D. ATKINSON.

The Worthies of Cumberland. By Henry Lonsdale, M.D. (London: George Routledge, 1875.)

THIS, although the sixth volume of the series, does not betray any symptoms of a diminution of riches in the vein Dr. Lonsdale has been working. The "canny Cumbrians," whose lives are recorded show those qualities of strength, perseverance, and character that have given interest to preceding sections of the work.

The greater portion of the volume is occupied with biographical sketches of a group of Cumbrian worthies who rose "by their indomitable industry, inventive skill, and mental sagacity from the lower strata of social life to eminence in letters, and a proud position in the arts and sciences." George Graham, "watchmaker and F.R.S." (to quote his tombstone); Dr. William Brownrigg, whose chemical researches enlarged the boundaries of that science and contributed in no mean degree to the advancement of the salt manufacture; Edward Troughton, the mathematical instrument maker, whose colour-blindness hindered him from attempting to improve the telescope as he did many other scientific tools; the Rev. William Pearson, the founder of the Astronomical Society; Fearon Fallows, whose early mathematical and classical studies were pursued in the loom-house of his father's cottage; Robert Rigg, the chemist; John Fletcher Miller, who did so much for the still infant science of Meteorology—were all notable men, and although in many cases little is known of their personal history, the place of the "small-beer chronicle" is well filled by details of their scientific work and its result.

The most amusing of these worthies is Abraham Fletcher, originally a tobacco-pipe maker, whose midnight studies brought upon him reproof for the extravagance of burning a farthing rushlight. When he changed his father's house for a home of his own, he chose for his wife a damsel who proved to be singularly incapable of appreciating his talent. He used to steal from the side of his termagant and ensconce himself in the roof of the porch which he had boarded for the purpose. In this box, too small to be used except by sitting on a low stool, or on the floor, he spent in the watches of the night many happy moments in conning Euclid by the light of a "farthing dip."

There are also notices of Sir Joseph Williamson, who was President of the Royal Society when its Transactions contained "a farago of physiological speculation and credulity, and a vast amount of puerilities on all subjects;" Dr. William Woodville, the author of a large and valuable work on Medical Botany; Dr. John Walker, who had

adopted Quaker habits, and made a great sensation in Paris by declining to take off his hat when watching the proceedings of the Conseil des Anciens; Dr. Robley Dunglison, who at twenty-six became Professor at the University of Virginia, and by his scientific and literary writings amply justified the appointment; and Musgrave Lewthwaite Watson, the sculptor, of whom Dr. Lonsdale nine years ago published a fuller memoir.

Thus it will be seen that although a thread of science runs through most of these lives, they are by no means wanting in variety, while the lowly origin of the majority afford us glimpses of the hard life of toil of the peasants and yeomen of old Cumbria, with their scanty pleasures, ignorance of "book-learning," and superstitious beliefs, often frivolous, but sometimes degrading to human nature.

WILLIAM E. A. AXON.

Cositas Españolas; or, Every-day Life in Spain. By Mrs. Harvey, Author of "Turkish Harems and Circassian Homes." (London: Hurst & Blackett, 1875.)

THE three hundred and odd pages of this volume are made up of two distinct works. The first two hundred and forty contain the experiences of the authoress in Spain in the time of Amadeo; the last one hundred and sixty those of a French lady of quality, who journeyed from Paris to Madrid in the year 1679, during the reign of Carlos II. We shall deal with these two portions separately.

These two hundred and forty not closely-printed pages of Mrs. Harvey are far more worth perusal, and give more real information, than many of the larger works which have lately appeared about Spain. These have been mostly written by persons unacquainted with the language, and who have seen nothing of Spanish society and of the private life of Spaniards. Happily the case of our present authoress is otherwise. She has picked up a little of the language (though a Spaniard would hardly recognise his native tongue in the phrase quoted on p. 81 as there printed), and, previously to her journey, possessed some acquaintances among the higher classes of Spain, and by their means seems to have made many more. Hence the pictures presented are far more lifelike and trustworthy than such sketches usually are. Mrs. Harvey handles her pencil with grace and delicacy. She knows what to omit as well as what to put in. The only exception to this is in the long description of the voyage to Gibraltar, where her geography too is a little at fault. In contrast with many late authors—who, really knowing of public affairs only from newspapers, and seeing the utter political and military corruption which prevails in Spain, infer thence that the condition of private society and of family life is equally corrupt—Mrs. Harvey, judging from the amiable qualities of her entertainers and acquaintances, concludes that the public virtues and energy of those she met with must be equal to their social virtues. Unhappily for Spain, this is seldom the case. Social virtues, noble intentions, a high-pitched moral tone in conversation and in private life are there not incompatible with the most utter neglect of every scruple in public and political life.

We fear that of the "many great and good men who will be ready to come to the front when the time for action arrives" (p. 75), few will be found who will not act as their predecessors have done. However, this volume will not be studied for the sake of its political views, but for the delightful traits of Spanish manners and sketches of Spanish scenery which it contains. Hackneyed as the subject is, the description of the Alhambra and of life at Granada will still be found of interest. The authoress and her friend adopted the true way of seeing Spain, by following as far as possible the fashions of the country, and by taking with them a Spanish servant. We have known other ladies, unprotected otherwise, who, by adopting the same plan, and taking only a little Spanish girl with them, have spent months at Granada without meeting with the slightest annoyance, but, like Mrs. Harvey, with the utmost kindness and courtesy even from those classes in whom they might be expected to be deficient. There certainly is no country in Europe where such delicate tact and generosity are often to be found among all classes. In other countries the fees for sight-seeing are a heavy tax upon the tourist; and, of course, in the great cities it is the same in Spain. Yet, not unfrequently, where courtesy has been shown, as happened to Mrs. Harvey at Cordova and at Granada (pp. 148-9), all fee is gracefully declined, even by those who have taken real trouble to please and gratify the passing strangers. Nothing is more true than the remark on page 210: "Few people agree about Spain, for in truth it is a land of such singular contrasts that almost all accounts, however widely they may differ, are substantially correct. Beauty and ugliness are ever side by side." It is owing to her clear perception of this fact, and through not going into ecstasies on the one hand, or into undue depreciation on the other, that the first portion of Mrs. Harvey's book is so thoroughly to be recommended, especially to all ladies who are intending a visit to Spain. To the mere reviewer, somewhat weary of oft-repeated descriptions of well-known spots, she seems to have kept her best chapter to the last, and to him the visit to the mountain Quinta, with its descriptions of scenery and of the noble but somewhat too abstemious hosts, is the gem of the book; but to fresher minds other chapters will doubtless be equally agreeable, and to intending tourists more useful.

The second portion of the volume, in its French dress, has long been a puzzle to us. It wears the air of perfect truth. So much so, that the translation here printed reads almost like a story of Defoe; but we fear it is too much like his works in having only the appearance, and not the reality of truth. It purports to be letters—by M^{me}. la Comtesse d'Aulnoy (?)—dated from February to April, 1679, on a journey from Paris to Madrid. The English translation was published in the same year. The first letter is dated Bayonne, and contains an account of a dance given in her apartment by ladies and gentlemen of the town; some of the ladies "brought little sucking-pigs under their arms, as we do little dogs. It is true they were very spruce, for most of them

had ribbons of various colours tied round their necks and tails; and when they must set them down, these grunting animals run about the chamber, where they make a very unpleasing harmony." It is true, as Chaho says (*Biarritz et l'Océan*, p. 43) that there was formerly a dance called the "Pamperuque," particulier de Bayonne. Il se composait des jeunes gens et des demoiselles les plus distingués: elle était autrefois de rigueur pour faire les honneurs de la ville à quelque grand personnage." But—the little pigs! Then the girls who rowed the lady down the Bidassoa, and "wear a kind of veil on their heads made of muslin, embroidered with flowers of gold and silk, exceeding pretty. They have fine pendants in their ears of gold and pearls, and have also bracelets of coral. They wear short jackets like our gipsies, with very short, straight sleeves. I assure you they charmed me." One of these charming creatures broke the cook's head with her oar for insulting her, and his mistress had to pay a small ransom to prevent his being lynched besides by about fifty of her companions. We can well imagine a Basque fisher-girl breaking any man's head who insulted her against her will. We never saw a man cut a more pitiable figure than a smart Madrid footman, who, thinking they only understood Basque, spoke of some Basque and Cascoros fishwomen as "barbarians." But—gold and silk embroidered veils, pearl earrings, and coral bracelets! Of no people have we a more minute description than of these Basquaises, by Pierre de Lancre in 1610, and by others later, yet nowhere is there mention of these little pigs and bejewelled fisher-maids. And so with the rest. We fear that in M^{me}. la Comtesse d'Aulnoy (?), authoress of *Romans* and of eight volumes of *Contes des Fées*, Mrs. Harvey has unearthed one who unites the imagination of Munchausen with talent for verisimilitude of our English Defoe.

WENTWORTH WEBSTER.

Martin Luther. Sein Leben und seine Schriften. Von Dr. Julius Köstlin, Professor und Consistorialrath in Halle. 2 Bde. (Elberfeld, 1875.)

Not long ago a complaint was made by Maurenbrecher, in his instructive sketch on *Neuere Erscheinungen der Lutherliteratur*, that a really satisfactory biography of Luther did not as yet exist. In point of fact, voluminous as is the mass of literature which has been piled up on the life of Luther in the course of three centuries, the quality of the greater part of it can ill bear comparison with the quantity. Many of the existing biographies of the Reformer are quite out of date and have been rendered almost worthless by later researches; others are written too exclusively from the standpoint of a particular party, and do violence to real historical truth. Very few of his biographers began their work with that critical enquiry into original authorities which is, in this case, attended with peculiar difficulties. Jürgen's book in three volumes (1846-1847) which is on a larger scale than any other, only brings us to the year of Luther's denunciation of the sale of indul-

gences; and thus just breaks off at that period of his life when he first rises into world-wide interest and importance, and the work is moreover inaccurate in its details. The latest biography of Luther, the one now before us, may justly take the first rank as regards completeness, accuracy and clearness. It may even be said to be the best that could possibly be produced with our present means of knowledge. Until now, the great compilation, *Leben und ausgewählte Schriften der Väter und Begründer der Lutherischen Kirche*, which has been coming out at Elberfeld (R. L. Friderichs) for some years past, has not contained its most important part, the life of Luther. It seemed as if no one had the courage to set about so gigantic a task, and it was some time before Herr Köstlin could resolve to undertake it. And yet it would have been hard to find any one better fitted for the labour than the learned scholar who was the author of the well-known work on *Luthers Theologie in ihrer geschichtlichen Entwicklung und ihrem inneren Zusammenhang* (1863, 2 vols.), and who had already treated of several questions connected with the great subject. As his book is only one of the component parts of the above-named collective work, the number of volumes and consequently the choice of matter was to a certain degree compulsory, and the author has been obliged to include an analysis even of the least important of Luther's writings, which under other circumstances he would have passed over entirely, or have alluded to only in a few words. Critical investigations, on the other hand, were inadmissible in a biographical work, the form and style of which were to be universally intelligible and attractive. Lastly, the theological interest was to be treated with special attention. One person might have wished to see the political history of the time more closely followed up, another that the links between the age of the Reformation and of the middle ages should have been more carefully disclosed to view, a third that the growth and development of the Lutheran form of church-government should have been described with greater legal precision. But it would be unfair to demand of a writer more than he has promised to give. Whoever reads Herr Köstlin's book through will find that but little which could lead to a clearer understanding of the life and teaching of Luther remains unnoticed, though it would be possible to name some books which he has omitted to quote. Concise notes consisting chiefly of references to authorities are appended, and whoever studies these notes will observe that hardly anything that has any relation to the subject has escaped the author's attention. He is especially indebted to a recent publication which must be looked upon as the main source of the well-known Table-talk of the great Reformer, Seidemann's *Das Tagebuch Anton Lauterbach's auf das Jahr 1538* (1872). Lauterbach, a student of Wittenberg, had the good fortune to sit at Luther's dinner-table, and afterwards, when he had become a deacon of Wittenberg, to belong to the number of his most intimate friends. His notes are the most valuable part of those collections in which Luther is brought nearer

to us by his lively and witty talk. Meanwhile, it would have been useful if Herr Köstlin had explained rather more fully in the notes than he was able to do in the text the relation between Lauterbach's diary and the ordinary collections of the Table-talk.

It must not be supposed that Herr Köstlin has taken no pains to get MS. materials for his work, although he has not been lucky enough to make any very important discoveries, after the number of his predecessors who have already hunted up all that could possibly be found of the works and letters of Luther. A MS. collection of proverbs in Luther's own handwriting deserves to be mentioned here as especially interesting to Englishmen, because, as the author tells us (ii. 642), it has passed into the possession of Messrs. Deighton, Bell and Co., of Cambridge. Hardly any family papers bearing upon the history of the Reformer have come to light which were not already known, though an autograph of Luther's son Paul has been found in the library of Rudolstadt, which is not entirely without value.

Here and there Herr Köstlin has succeeded in improving even upon so careful a writer as Kampschulte. He has rescued the chronology of the life of his hero from confusion, a task which, in spite of its extreme difficulty, he has accomplished with great skill. He has traced the slow growth of Luther's theological opinions, step by step. He points out their first formation as seen in his early sermons, lectures, and expositions of the Bible, and their later development in those writings which, produced in his years of conflict, mark an epoch in his life. The chief value of the first chapters lies in the light which is shed on the history of Luther's youth. That history, as is well known, is enveloped in fiction, and no one has hitherto been bold enough to use the pruning-knife of criticism to cut away the luxuriant overgrowth of legendary tradition. This author is more merciless than his predecessors, and is not afraid of stripping history of its fabulous embellishments. The story is shown to be fabulous of Luther's mother having wandered from Möhra to the fair at Eisleben on foot, and there giving premature birth to her son. No proof exists of his having as a boy, at Magdeburg, made the acquaintance of Andreas Proles, the distinguished and enlightened Augustine friar. The oft-repeated tale of his having been discovered one day in the convent of Erfurt in a deep swoon, out of which nothing but music could awaken him, belongs to a later period. Again, it is a merely local tradition that, when he was on his way to Rome, he stopped and preached at the convent of the Augustines at Heidelberg and disputed with the monks. The statement that in early youth he had bound himself by a vow to make a pilgrimage to Rome is equally fabulous. The authentic proof of his having again spent some time in Erfurt before leaving Germany is worth mentioning, because it establishes the fact that the eventful journey to Rome must have taken place in the year 1511.

Besides this careful enquiry into facts which distinguishes Köstlin from other workers in the same field, his clear representation of facts gives the highest value to

his work. He is faithful to his words in the preface:—

"Viele werden bei einem Lutherbiographen alsbald nach den Standpunkt den er selbst habe, fragen. Ich glaube in dieser Hinsicht nur so viel hier aussprechen zu müssen, dass es mir ebenso verkehrt scheint einen ängstlichen Apologeten, als einen kritischen Meister des grossen Mannes zu spielen."

He does not see the figure of the Reformer with the eyes of a particular party, nor try to engraft his own opinions on him as so many on all sides now do in order that they may put their programme under the protection of his powerful name. With that unembarrassed calmness, which seems so easy, but is so difficult of attainment, he is content simply to allow the facts to relate themselves, and exercises a wise self-restraint in not adding any commentary of his own—a proceeding by which Luther will be found to lose nothing. If the human weaknesses to which he was subject show themselves without disguise, his great qualities shine out all the more brightly by contrast. Above all, his indifference towards outward forms, his exclusive use of spiritual weapons in conflict with those whose opinions differed from his, are seldom put forward so prominently as his real and essential characteristics. The author rarely deserts his objective standpoint; when he does express his own judgment, it takes the form of independent remarks affixed to the narrative. These, rare as they are, are not in all cases satisfactory. The reflections, for instance, on Luther's position in connexion with the Peasants' war cannot but appear somewhat inadequate. The author's personal observations on the dispute respecting the Sacrament of the Lord's Supper, however well-meant, can contribute but little to a clearer understanding of the dogmatic controversy. In characterising Hutten or Zwingli, for example, a word here and there strikes us as too severe. On the other hand, Melancthon is represented in too favourable a light, owing to the omission (vol. ii. p. 453) of any allusion to the letter to Carlowitz in which, after a lapse of two years since the death of the Reformer, he seems entirely to have forgotten his old friendship for him. A word remains to be said with reference to the outward form and construction of the book. The author scorns all straining after effect, and yet is never dry or wearisome. It is but seldom that his mode of expression wants clearness and precision, and his meaning becomes confused and misty. This is, however, the case when he attempts to explain Luther's conception of the relation of the secular power to the Church, and he would have done well to relate more closely each separate stage of his mental development.

It is not surprising that in point of dramatic interest the second volume is inferior to the first. The first volume ends with the year 1525, the year of the Peasants' war, until which time Luther's biography builds itself up in regular form, almost like a work of art. With the year 1525, the "annus fatalis" of his life, as Bunsen calls it, the dramatic interest of the biography begins to decline, while that year marks the turning-point of the whole history of the Reformation.

Nevertheless, in the second volume also, Köstlin has made good use of the historical material, and brings out not only the public character of his hero, but the tenour of his private life and family intercourse as well. He justly lays great stress on the connexion between his physical sufferings and changing mental moods, a connexion too often forgotten. But, on the other hand, he has failed sufficiently to bring out the importance of the year 1525, that year which gave a more conservative turn to Luther's mind, and so largely influenced the German Reformation, especially its position with regard to the authorities of the State.

Various reflections on these questions are to be met with in Hagen's well-known work, but they are reflections now looked down upon rather with undue contempt, because in some respects they are inconvenient, and appear not to have sufficient foundation. In conclusion, we can but repeat that Köstlin's book, as a whole, has thoroughly fulfilled its object, and we cordially congratulate its author on the completion of a work which deserves the widest circulation.

ALFRED STERN.

Essays Aesthetical. By George Calvert. (Boston: Lee & Sheppard, 1875.)

MR. GEORGE CALVERT'S *Essays Aesthetical* are for the most part reprinted from *Putnam's* and *Lippincott's Magazines*. This "humble freeman of the guild of scholars" first sets himself, and very properly, to determine what is "the beautiful." Not satisfied with the myth that in the Morning of Time the Real loved the Ideal, and their child was Beauty, Mr. Calvert gives a kind of historical sketch of the evolution of Art.

"The earth was a waste, or but a wide hunting-ground or pasturage; and human life a round of petty animal circles, scarcely sweeping beyond the field of the senses, until there gradually grew up the big-eyed Greek, and the deep-souled Hebrew."

Whether the animal circles were Village Communities, or totem-groups, or an early protest against "Spirit Circles," is not very clear. If the "big-eyed Greek," why not the "hook-nosed Hebrew?" There is no antithesis between big eyes and deep souls. If a writer must be aesthetical, he might as well select his adjectives on something like a system.

To pursue the Beautiful—"Man, heated by the throbs of his swelling heart, made gods after his own image"—the earliest Greek gods show the full eye in profile, whence possibly Mr. Calvert's idea that the early Greeks themselves had peculiar organs of vision. "And by the teemful" ("teemful" is good) "might of sculptors and painters and poets, the dim past was made resurgent and present in glorious transfiguration." This implies probably that the "petty animal circles" were made resurgent, a reference possibly to the new demes of Kleisthenes. At least, if Mr. Calvert does not mean this, it is not very obvious what he does mean, or what he supposes the big-eyed Greek to have been doing. He urges on his wild career till he comes to "that mysterious, visionary, Titanic Teutonic epic, the Nibelungen Lied," and it must be admitted that "Titanic Teutonic" is a "nice derangement of epitaphs."

But this treatment of the subject why pursue? Beauty, according to Mr. Calvert, "is acknowledged by a gush from the soul, by a joyous sentimental recognition, not by a discernment of the understanding." His theory elicits no gush from our soul, and in reading it we merely wish that "the stern philosopher" would "bid the Grotesque arrest that agency."

Mr. Calvert makes Sainte-Beuve ask, writing of Shakspeare, "Is our stomach up to him?" Our stomach is not up to Mr. Calvert. He is frothy, and, for a freeman of the guild of letters, not too grammatical. "To the Italian (even to one who carries a stiletto) the English practice of boxing is a sheer brutality; while to an Englishman (himself perhaps not a Joseph) the *cavaliere servente* is looked upon with reprobation tempered by scorn." Mr. Calvert thinks that Mr. Carlyle would have made a great critic of poetry, because, among other reasons, Mr. Carlyle calls Gray's poetry "a laborious mosaic, through the hard stiff lineaments of which little life or true grace could be expected to look." Gray's poetry without life or grace! how is one to reply to such a judgment? For his own part, Mr. Calvert finds that Molière "so bloats out a single personage with one vice, or one folly, as to make him a lopsided deformity." "Alceste is not a person, he is Misanthropy personified." There is nothing to be said about such criticism: silent amazement, and hope that it misleads few readers must be one's refuge. "Molière's comedies, dealing unctuously with vice and folly, are, philosophically speaking, low life." Heaven preserve us from the philosophical high life that finds the pure and bright exponent of the most refined society "unctuous" and "low." It would have been better for Mr. Calvert, when he was writing to M. Sainte-Beuve, to take to heart that critic's eulogy of Molière, than "kindly to interest himself" in the nature of his fatal illness. A. LANG.

SCHOOL BOOKS.

A Primer of English Grammar, by the Rev. R. Morris, LL.D. (Macmillan & Co.), is a very different book from Dr. Abbott's, which we reviewed recently. It is sure to be useful, as a statement of facts in English grammar on Dr. Morris's authority is, as it were, a court of final appeal. But, as an elementary school-book, it is too dry and technical, especially for children who learn no other language. Its real value is as a text-book for more advanced pupils, who have already worked at English or some other grammar, and wish to get their knowledge into a clear and succinct form.

Cowper's Didactic and Minor Poems, edited by the Rev. H. T. Griffith (Oxford: Clarendon Press), is evidently a labour of love. The introduction is appreciative and intelligent, but long and discursive; it fails to make points, which is the one thing needful in a school-book, and contains some rather grandiloquent writing. It concludes with a sketch of English history during the poet's lifetime. Some of the notes are good, but there is a tendency to heaviness about them, and they are not numerous enough. For example, in the poem on Hope, the only note to the lines

"Tis heard where England's Eastern glory shines,
And in the gulfs of her Cornubian mines,"
is that Cornubia is the Roman name of Cornwall, while no notice is taken either of the earliest Indian missions, or of the Wesleyan revival

in the West. A note on the Moravians is a fair, but not very suggestive, historical note; that on Whitefield, some lines further on, gives us certain facts about him, but no characteristic anecdote to fix his personality in a boy's mind, and to show why he aroused so much enthusiasm and so much antagonism. Again, in the early part of "Table Talk," a dozen lines are given to the history of the laureateship, *à propos* of the mere mention of the word laureate, while

"The wretch, to naught but his ambition true,
Who for the sake of filling with one blast
The post-horns of all Europe, lays her waste,"

is dismissed with the remark: "probably Frederick the Great of Prussia." The story of Frederick wishing to see his name in the newspapers ought surely to have been quoted. Of course nothing is easier than to find fault with notes, but we cannot help thinking that Mr. Griffith's research and knowledge of his subject would have been employed to better purpose had he fancied himself talking to a score of intelligent schoolboys, and trying to make them feel the enthusiasm for Cowper with which he is himself inspired. There is one class of notes which we should gladly see added—we mean indications of the line of thought and of the transitions from one idea to another, which form so important an element in the study of a reflective poet.

The Merchant of Venice, with Notes, &c., by the Rev. D. Morris (London and Glasgow: Collins), shows no originality either in matter or in treatment. It appears, as far as we can judge from a scene we have gone through carefully, to be simply a compilation from Abbott's *Shakespearean Grammar*, from Clark and Wright, and from Hunter.

MR. SUTHERLAND MENZIES gives us a *History of France for Junior Classes* (Collins), which looks as if it had been borrowed pretty largely from some French source. Junior classes in France are probably bound to believe that in Howe's victory *Le Vengeur*, rather than haul down her flag, went to the bottom, her crew singing the "Marseillaise"—but Mr. Menzies should not have repeated such rubbish. The sketch of the early Merovingians and Carolingians is confused, and the account given of the two Empires and their fall is not such as to lead us to trust in his judgment. The book reads like the work of a French Bonapartist.

Milton's Areopagitica. Edited by J. W. Hales, M.A. (Oxford: Clarendon Press.) Mr. Hales has given an exact reprint of the original edition of Milton's pamphlet, with a methodical introduction, bringing together all the scattered information on the subject. The contrast of the English tract with its model, the *Areopagitica Discourse* of Isocrates, is carefully wrought out, and the account of the licensing power to its extinction twenty years after Milton's death is interesting. Perhaps Mr. Hales goes too far in attributing that extinction specially to Milton. His contemporaries lent no willing ear to his advice on other practical matters, and the circumstances in which the press gained its liberty were no fitting sequel to the lofty pleadings of the *Areopagitica*. A modern fashion—for which Mr. Hales is no more responsible than the rest of us, unless by his seemingly hearty compliance therewith—has determined the scope and style of the notes. There is, indeed, comfort in the thought that "the fashion of this world passeth away." These notes presume in the student a wide range of reading, and interest wholly inconsistent with an ignorance which would require such elementary information as "*viands* = victuals." Many are as superfluous as that on "Harry 7, with all his leige tombs about him," which gives a list of some persons whose bodies lay in the chapel in Milton's time, and (even less pertinently) of others buried there after his death. It is, therefore, no wonder that the notes to fifty-eight pages of large type take ninety pages of smaller print. An attempt is made to condense the history of the Inquisition into half

a page, and nearly a page is devoted to an extract from Apuleius where three lines would have told the reader all he need know to understand Milton's passing allusion. On the mention of Aristophanes we have the dates of his birth and death, and "See Donaldson's *Müller's Literature of Ancient Greece*;" and for information about Lucilius, we are directed to the *Encyclopædia Metropolitana*, Mommsen, and Sellar's *Poets of the Roman Republic*. Surely the student may be presumed to possess a classical dictionary. On "stirrup," after the information that its use is first mentioned by St. Jerome, we are sent to Beckmann's *History of Inventions*. The list of works referred to is long and various, including Murray's *Handbooks*, Stow's *Survey*, Döllinger's *Gentile and Jew*, Chappell's *Popular Music*, Short's *History of the Church of England*, Neal's *History of the Puritans*, &c. These intimations are "from the purpose" of notes, which should tend to concentrate the student's attention on the text, instead of jerking it off to foreign subjects.

THAT part of the world which is engaged in investigating History has recently been congratulating itself on the immense strides which have recently been taken by those who write historical manuals for schools. If anything is likely to deepen this feeling of gratitude it will be the reappearance, in a twenty-seventh edition, of Mr. C. Selby's *Events to be Remembered in the History of England* (Lockwood & Co.). Mr. Selby has struck upon the good idea that if he can give extracts from the best authorities, he will be likely to have at his command something better than anything which he could give us of his own. Unfortunately he has not the smallest notion what the best authorities are. We have quotations from Thierry, Hume, and from Miss Strickland, nothing from Stubbs or Freeman, from the *Chronicle* or Henry of Huntingdon. Miss Yonge is made responsible for the wild statement that one of the leaders of the Independents in the Civil War was called Nicholas Frenner, and that Joyce, who carried the King off from Holmby House, was a Methodist colonel, thus anticipating John Wesley by about a century. Then we have, under 1630, "A bright star, is recorded by Carte, shone in the east at noonday." This is doubtless a misprint; but does Mr. Selby suppose that Carte was a contemporary authority; and if not, what does it matter whether he recorded it or not? The story of the Commonwealth and Protectorate is given from the *Penny Magazine*, Hume, Lingard, Spencer, and Noble. Mr. Selby does not appear to have heard of Mr. Carlyle.

MR. H. B. COTTERILL'S *Selections from Dante's Inferno*, also published by the Clarendon Press, is a useful little book for beginners of the study of Dante. It consists of fifteen cantos selected from the *Inferno*, and edited with explanatory notes and historical introductions. The book has been done in a painstaking and thorough way, and the sketch of the origin of the Italian language, as well as all the philological notes, is scholarly and accurate. It is to be regretted that Mr. Cotterill has confined himself to a selection from the *Inferno*: if the omitted cantos had been included, it would not have swelled the modest little volume of 200 pages to an unwieldy bulk, and would have made it much more valuable for teaching purposes. The historical parts of the book are not so good as the philological, and Mr. Cotterill's explanations of matters involving a knowledge of the time are hesitating and uncertain. His historical introduction is dull, and does not bring out the main points of Florentine history into the relief necessary to understand Dante. In fact, Mr. Cotterill's history does not seem to be his strong point. He calls Hildebrand Gregory VIII., and gives the following wonderful account of the investiture contest:—

"Before his time Popes had been deposed and appointed by Otho, Henry III., and others, and at length the 'investiture, or public form by which the

Emperors conferred on a newly-elected Pope the temporalities connected with his office, became almost synonymous with the appointment to the Holy See, as to a secular benefice or fief."

The book, however, will be found useful by any one who wishes to gain a familiarity with Dante's style, and the help given in this selection might carry the reader further by himself.

Minna von Barnhelm, a Comedy by Lessing. German Classics, Vol. III. Edited, with English Notes, &c., by C. A. Buchheim, Phil. Doc. (Oxford: Clarendon Press.) In this, the third volume of his German Classics, Dr. Buchheim has successfully reproduced the features which gave value to his editions of Goethe's *Egmont* and Schiller's *Wilhelm Tell*. The introduction gives an interesting and appreciative sketch of the life, literary work, and influence of Lessing, with a critical analysis of the play. The text, which is beautifully printed, is supplied with an English argument, and the notes, extending over fifty pages, proceed upon the principle, already applied to *Egmont* and *Wilhelm Tell*, that "the modern classics require a commentary almost as much as the ancient ones, and that they are fully worthy of it." The notes to the present volume are, moreover, enriched by numerous etymological explanations. *Minna von Barnhelm*, although the last published, is, as the editor remarks, really the easiest of the three classics for which the Delegates of the Clarendon Press have secured Dr. Buchheim's editorial care, and as a school-book ought to precede the other two. We cannot imagine the play presented in a more attractive form to the student than it is in this volume, in which Dr. Buchheim has certainly done his work thoroughly and well.

Collection of Italian and English Dialogues on general Subjects, for the Use of those desirous of speaking the Italian Language correctly, preceded by a brief Treatise on the Pronunciation of the same. By Antonio Lanari. (Trübner.) Dr. Lanari, in his attempt to convey a notion of Italian sounds, does not appear to be more successful than his predecessors, but the dialogues themselves are better than those sometimes used for linguistic purposes. We wonder that the use formerly made of the Colloquies of Erasmus in the teaching of Latin has not induced writers of school books to infuse a little more jocularity into their work. Dr. Lanari is not without a sense of humour, and the dialogue at a jeweller's (p. 103) contains some very good fun.

Synoptical History of England. By Llewelyn C. Burt. Second edition. (Lockwood & Co.) This is the second edition, and we regret to find that the author has not given much attention to correcting the errors of the first. The history is continued from 1868 to 1874.

The plan of the work is good, and if executed with care it would be a great boon to the student. Each page consists generally of three columns. In the first the principal events of each reign are given in chronological order, the second is a running narrative, and the third gives a selection of contemporary events. Observations are added at the end of each branch of the royal family, and genealogical tables and lists of distinguished persons give additional information.

The first column is generally accurate; but the second column and the observations are more inaccurate, and the third contains many errors, some of them of the most extraordinary kind.

We might expect accuracy in the royal genealogy; but we are informed that Edward the Outlaw was married to a daughter of the Emperor Henry II., that Robert III. was the first of the Stuart kings, that John of Gaunt died in 1306, that the Duchess of Suffolk was the eldest sister of Edward IV., and that Prince Charles Edward Stuart married Clementina Sobieski in 1719.

Again, Mr. Burt sometimes gives wrong information about Acts of Parliament. He tells us that "the due issue of the writ of Habeas Corpus had

been provided for by the Petition of Right." It was because that Act made no such provision that the 16 Ch. I. c. x. s. 8 was passed.

We are also told that "an Act of the 39th Eliz. provided for the appointment of overseers of the poor, and this was followed by the more complete enactment of the 42nd Eliz. (1601), which formed the Poor Law of England and Wales till the passing of the Act of 1834." In the 39th Eliz. acts were passed for punishing beggars, facilitating the erection of hospitals, and for taxation for the relief of soldiers and mariners, but the Act about the overseers was passed in 1601, which was the 43rd and not 42nd Eliz., and Mr. Burt's readers must be satisfied with scant information if they think that that Act formed the Poor Law till 1834.

The Act settling the descent of the Crown in 1689 is incorrectly given (p. 89), and the dates of the statutes of "Winton" and "De Donis" are wrong. The statement in p. 129 about the judges is not correct. "Each of the three English Courts of Common Law received a fourth judge in 1784, a fifth in 1830, and a sixth in 1868 (specially for the trial of election petitions)." There were four judges before 1784, and there are only five now, although the number may be increased.

In spite of these imperfections Mr. Burt has compiled a useful book. His readers may generally trust his first column, and they will derive much information from other parts, but they must distrust his foreign history. We hope that his health will enable him to bring out a thoroughly revised edition, and that he will not leave Frederick William IV. on the throne of Prussia and Napoleon on the throne of France. EDITOR.

NOTES AND NEWS.

It was known to many that the late Lord Dunraven employed the later years of his too short life in examining and making notes of all the most remarkable and characteristic examples of ancient architecture in Ireland. He was accompanied by a skilful photographer, and before his death had amassed a most valuable series of descriptive notes and measurements, accompanied in every case by admirable negatives of the ancient remains he visited. By Lord Dunraven's will the completion of this truly national work was entrusted to Miss Stokes. The work will appear in folio size, illustrated by autotype plates from Lord Dunraven's negatives, together with plans and details of the various castles, round towers, and churches. The first volume will shortly be issued by a London publisher.

MESSRS. BAGSTER AND SONS have determined to publish a collection of all the chronological and historical materials which exist in the cuneiform inscriptions of Assyria and Babylonia, and the work of translator and editor will be undertaken by Mr. George Smith. The volume will be entitled *The Assyrian Eponym Canon*. The strict words of the original documents will alone be given, and no attempt made to harmonise dates, to fill up lacunae, or to evolve theories.

MESSRS. MACMILLAN will shortly publish as the fifth volume of their series of artists' biographies, a translation of Dr. Julius Meyer's *Life of Correggio*, edited with additional notes by Mrs. Charles Heaton. Dr. Meyer's exhaustive work originally appeared in the *Allgemeines Künstlerlexicon*, of which tardy publication he was for some time the editor, but it has since been published in Germany in a separate form. A translation of it will doubtless be welcome to English readers. It will be richly illustrated with permanent photographs from Correggio's paintings and drawings.

MR. FRANCIS REILLY has been appointed Arbitrator under the provisions of the European Assurance Act. Lord Cairns, Lord Westbury, and Lord Romilly had previously acted in succession as Arbitrators under a prior Act. Mr. Reilly is one of the eminent English lawyers who

unite general scholarship with legal attainments, and who are not so rare as some foreign critics of English law seem to suppose.

WE have ascertained on undoubted authority that the hopes raised by the statement that the library of Charles I. was preserved at Bremen are without foundation.

MR. J. E. MUDDOCK has a new novel in the press, entitled *A Wingless Angel*. It will be published in a few days by Virtue and Co.

THE catalogue of the late Dr. Carmoly's Hebrew collection is now before us. The printed department is poorly represented, but there are some valuable MSS., especially for the poetry of the Spanish school. No. 132 contains the *Diwan* of Moses ben Ezra, No. 133 that of Jehuda Halevi, and 134 to 136 are collections of other celebrated poets. Dr. Carmoly left fourteen volumes (Nos. 200 to 214) of autograph MSS. on the history of the Rabbis of various countries, which no doubt contain a great deal of original information. We understand that the bookseller Baer, at Frankfurt, will undertake the sale of this library.

AMONG the latest Oriental publications in the Semitic department are to be chiefly noticed:—1. Lagarde's edition of the Memphitic version of the Psalms and of fragments of the Proverbs; 2. Nöldeke's *Mandäische Grammatik*. The latter will be of great use to students of the Assyrian language.

THE third and concluding volume of the *Etudes Historiques sur la Ville de Bayonne*, by MM. Jules Balasque and E. Dulaurens, has just appeared (Bayonne: Lasserre). The work is written in great part from original documents, some never before consulted. It covers the whole period from the first notices of the city to the time of its re-union with France, August 15, 1461. The "pièces justificatives" appended to each of the three volumes are exceedingly valuable, and the work should be consulted by every student of the period of the English domination in South-western France.

THE Educational Memorial Institute to John Knox to be erected at Haddington has met with considerable success, 2,500l. having been subscribed within the past few months. A large sum is yet required. Among the subscribers are Mr. Carlyle, Mr. J. A. Froude, Mr. Smiles, Mr. David Laing, Earl of Wemyss and March, Viscount Walden, Lady Ruthven, Hon. A. Kinnaird, M.P., A. J. Balfour, M.P., General Sir H. R. F. Davie, M.P., &c., &c. Subscriptions will be received by Mr. John Brook, Haddington, or by Mr. James Purves, solicitor, 16 Royal Exchange, Edinburgh.

THE proposal to erect a monument to Lord Byron has attracted some notice in Spain, and an enthusiastic admirer of the poet contributes to the *Revista de España* an "oda" on the subject. Beyond showing the influence which Byron still exerts, the poem is not important.

THE Marquis of Lothian has given a nice book to the Roxburgh Club, *The Correspondence of the Earls of Ancrum and Lothian, 1616 to 1667*; and Baron Heath has also just given the club Forrest's *History of Grisild the Second, 1558* (now first printed, 1875), which is a metrical history of Queen Katherine.

MR. JUSTIN WINNER, Superintendent of the Public Library, Boston, United States, is correcting and enlarging his account of the Shakspeare Quartos, which has been appearing for some time in his Monthly Reports of the Library, into a volume which is to be illustrated with sixty facsimiles of titles.

HERE is a serious accusation from a Somerset parent against a board-school, as reported by Mr. J. T. Elworthy to the Philological Society:—"Dhaiv abin, zur, an atach mei bwoi-ee vur ta spul tae'utez wai a p, shoa-ur!" ("They have been, sir, and taught my boy to spell taties [potatoes] with a p, sure!")

AMONG the relics of the great Puritan shown on the occasion of the unveiling of the Baxter statue at Kidderminster, were several of Baxter's sermons in the original print. Among these, one of the most interesting is the "Farewell Sermon" prepared by Baxter to preach to his parishioners, "but forbidden." The sermon was printed so late as 1683, at the sign of the Three Golden Cocks, Ludgate Hill, and in the dedication "To the inhabitants of the borough and forreign of Kidderminster," the author says that in "hunting up some rubbish" he had discovered it. The success of *The Saint's Everlasting Rest* had encouraged Baxter, as he confesses, to be "guilty" of much more printing, and so it was sent to press with this loving dedication to his still cherished parishioners at Kidderminster:—

"I remember that when I intended to send you this sermon as my farewell I durst not then have so much converse with you for your own sakes, lest it should raise more enmity against you, and your displeasing circumstances of religious practice should be said to come from my continued counsels to you."

THE monastery of Grottoferatta, near Frascati, so celebrated for the rich stores of Greek MSS. which it has preserved to the present day from the eleventh century, when the confraternity migrated from Sicily to the Italian house assigned to them by the Emperor Otho III., has again rewarded the zeal of Italian scholars by an interesting literary discovery. According to the Roman correspondent of the *Allgemeine Zeitung*, Father Giuseppe Cozza, while engaged in following out the course of examination begun by Cardinal Angelo Mai, and continued by himself, of the biblical codices of the monastery, discovered several palimpsests, in which the original text—a rescript of Strabo, written in three columns with uncial letters without any separation of the words—the so-called *scriptio continua*—had been concealed under an Old Testament text of the eleventh century. Father Cozza is of opinion that this text of Strabo may be referred to the sixth century, and it is understood that it supplies many of the deficiencies observable in the earlier known copies. For the full particulars of the real value of this interesting discovery we must, however, await his promised report.

At a meeting convened by Mr. C. H. Lake, and held—by permission of the council—at the College of Preceptors, on Wednesday evening the 21st inst., it was decided that it is desirable to endeavour to form a society for the development of the science of education. Mr. Lake was appointed honorary secretary (*pro tem.*).

WE regret to see the announcement of the death of Dr. Benjamin Davies, one of the Old Testament Company of Bible Revisers, and the translator of Rödiger's edition of Gesenius's *Hebrew Grammar*, and of Dr. Fürst's *Smaller Hebrew and Chaldee Lexicon*.

DR. MAX TREV, Pro-rector of the Gymnasium of Waldenburg (Prussian Silesia), author of a monograph on Plutarch, is collating for a new edition the Bodleian MSS. of the *Geoponica*, sive *de re rustica Libri x.* They were edited for the first time by Needham in 1704, and later by Niclas in 1781. The new edition will be made according to the MSS. in the Italian and English libraries. The best of them are the Cod. Laurentianus in Florence and the Cod. Baroccianus in Oxford.

THE first volume of Dr. Abraham Geiger's *Nachgelassene Schriften* has appeared. It contains reprints of sermons, and of some popular articles concerning the Jewish literature and on reform in the synagogue. They are of value only for a very special public, and do not add much to scientific researches.

IN the July number of the *Rivista Europea*, Signor Paolo Tedeschi brings to a conclusion his series of articles in defence of the authenticity of Dino Compagni's chronicle. He refutes the argu-

ments brought against it by Scheffer-Boichorst, and says that, though when regarded in a mass they appear formidable, when taken separately they possess little weight. He shows that the supposed forger cannot have drawn from the chronicle of Cermanate his detailed information about the coming of Henry VII. into Italy, by comparing a number of parallel extracts from the two chronicles, and so bringing out in many cases the superior information of Dino. He concludes by saying that if Fanfani and Scheffer-Boichorst maintain that the defenders of the chronicle have to resort to defective arguments and suppositions of all kinds to prove their case; in his eyes it would require a much greater intellectual effort to accept the collection of ingenious arguments which its refuters have had to bring together to disprove its authenticity.

THE managing committee of the German Anthropological Society, which is to hold its meetings at Munich from the 9th to the 11th of August, have published the programme of the intended proceedings, from which it would appear that the preliminary reception of the members and visitors will take place on Sunday, August 8. On Monday the 9th the meeting will be formally opened under the presidency of Professor Virchow, and after the discussion of business reports, &c., Major Würdinger will read a paper on the archaeological remains found in graves, mounds and caverns in Bavaria; and explanations will be given of the objects exhibited in the Museum of Prehistoric Celtic and Germanic remains. On the last day of the meeting, the national ethnographical and anatomical collections at Munich will be visited, and a grand entertainment will be given in the evening on the part of the city of Munich to the members of the Society, and to a select number of the foreign and other attendants at the general meeting.

PORTUGAL has lost one of its few successful poets and writers by the death of the Conde da Castilho. The Count, who died at the age of seventy-five, lost his eyesight in early youth, but was nevertheless an indefatigable student, and during the half century that intervened between his death and the occurrence of the calamity which brought on his blindness, he devoted himself assiduously to the study of classical and modern poetry. Among his numerous works special attention is due to his translations from Ovid, Goethe and Shakspeare, while his collection of original poems, entitled *Primavera*, many of which treat of blindness, are very highly esteemed by his countrymen.

SOME of the best European novels are being translated into Spanish, and published under the title of *Biblioteca de Buenas Novelas*. Works by Hendrick Conscience and Xavier de Maistre have been selected to begin the series.

DR. C. G. HOTTINGER's lecture on the Strassburg Library has just reached a second edition. It contains a good account of the foundation of Die Kaiserliche Universitäts- und Landsbibliothek, organised to replace that which was unfortunately destroyed with all its treasures in the bombardment of the city. The donations came from all quarters, from Java as well as from Switzerland, though naturally those of Germany were largely in excess of any other nation. Oxford sent a set of the Clarendon Press books—no mean gift; the German Emperor a copy of Lepsius's *Denkmäler*, and many duplicates from his own library; the Emperor of Russia forwarded an exemplar of the Codex Sinaiticus, and many learned societies sent sets of their transactions. Dr. Hottinger does not refer in his notes to a paper on the subject that appeared in the *Dublin University Magazine* in July 1872, and of which a very small edition was afterwards printed for private distribution. In this article Mr. Axon gives some interesting particulars of the history of the destroyed library.

A POET of some merit died on the 18th inst. in the Austrian capital. Johann Gabriel Seidl was, says the *Neue Freie Presse*, born in 1804 at Vienna, where he began his studies at the Academical Gymnasium, and when only sixteen years of age published his first poetical attempts in foreign journals; in 1826 he came forward with an independent collection of poems. From that time Seidl produced, both in verse and prose, much that bears the stamp of artistic cultivation and nobility of spirit. His poems have the ring of true popular songs, and many of them are in the mouth of the people, a tribute to a poet's worth which far outweighs the richest memorial.

PERHAPS too much has already been written and published regarding the dismal story of David Hume's quarrel with Rousseau during the latter's residence in England. Still there may be some persons to whom it would be interesting to know that a few pieces of correspondence (hitherto, we believe, unprinted) relating to these worthies and their friends, Richard Davenport, Louis Dutens, and others, have lately been added to the stores of the British Museum. Rousseau's first letter in this collection is written from Wootton, March 22, 1766, and is addressed to "Richard Davenport, Esq., next door Lord Egremont's, Piccadilly." We give two or three extracts from the correspondence, not because they throw any new light on the subject, but because a few characteristic utterances of such notabilities will be entertaining to our readers. David Hume writes from Lisle Street, Leicester Fields, to Davenport, July 4, 1766:—

"I conjecture from your letter that Rousseau has sent you the copies of some of my letters to him, since he went to Wootton. I wish heartily you could get copies of all them, and would send them to me. You would find every one of them extreme friendly and even wrote with the greatest discretion as well as civility. It would be of no consequence for me to have copies of them, were he not the most dangerous Man in the World, on account of his Malice and his Talents: I cannot take too great Precautions against him."

In a letter dated four days later Hume writes:—

"I repent heartily that I ever had any connexions with so pernicious and dangerous a Man. He has evidently been all along courting, from Ostentation, an opportunity of refusing a Pension from the King, and at the same time, of picking a quarrel with me, in order to cancel at once all his past obligations to me."

Rousseau writes to "Monsieur Davenport à Davenport" from Wootton, November 27, 1766:—

"Ayant pris mon parti sur l'affaire en question, je continuerai, quoiqu'il arrive, de laisser M. Hume faire bien du bruit tout seul, et de garder jusqu'à la fin le silence que je me suis imposé sur ce chapitre. Au reste sans affecter une tranquillité stoïque, j'ose vous assurer que dans ce déchaînement universel je suis ému aussi peu qu'il soit possible, et beaucoup moins que je ne m'y serois attendu si d'avance on me l'eût annoncé. Ce que je vous proteste encore et vous jure à la face du ciel, mon respectable hôte, c'est que j'aime infiniment mieux être l'infortuné Jean Jacques Rousseau livré à toute la diffamation publique, que le triomphant David Hume au milieu de toute sa gloire: mais quittons cet odieux sujet."

WE get a few glimpses of men and matters half a century back in the following extracts from the note-book of an Irish gentleman visiting London, which was a short time ago added to the Egerton MSS. in the British Museum:—

"1827, January 8, Monday.—Accompanied the funeral of Mr. Gifford, the editor of the Quarterly Review, &c., from his residence James St. Buckingham Gate to Westminster Abbey, a short distance, where he was interred at the special desire of his early friend Dr. Ireland, Dean of that Abbey. Among others at the funeral were General Grosvenor, Mr. Croker, Secretary of the Admiralty, Mr. Hoppner, son of the artist, Mr. Lockhart, son-in-law of Sir Walter Scott, &c."

"January 17.—Went in the evening to a meeting of the Book Society for promoting religion among the poor, formed 1750, held at the Society's depository, 12 King's Arms Yard, Coleman St., where I saw the venerable Rowland Hill, the clergyman of Blackfriars Road Chapel, whose unaffected discourse and patriarchal appearance pleased me much.

"Jan. 30.—At a Lord Mayor's Court held at Guildhall to assess damages respecting the removal of the premises necessary for the site of the New Fleet market. Saw Mr. Brougham and Mr. Denman (then Common Serjeant of the Corporation of London), both so remarkable for their defence of the Queen, and were now engaged on opposite sides of the case, one regarding the value of the extensive printing office of Mr. Taylor, of Shoe Lane, the great Radical. Among the witnesses examined were Mr. Brunel, the celebrated engineer of the unfinished Thames Tunnel, and Mr. Bramah, the patentee of the Safety locks, &c. I preferred the smooth declamation of Mr. Denman to the rough speech of his great antagonist; indeed the latter was out of his element here, as his peculiar powers were afforded no opportunity for development. I remarked a very disagreeable habit of the latter in twitching up his upper lip, which rendered his naturally sallow countenance still more disagreeable. I had however a subsequent opportunity of discovering the real excellences of this gentleman, as I heard part of his celebrated speech on introducing his plan for the amendment of the laws and courts of justice in his place in Parliament.

"February 5.—Went for the first time to Tattersall's near Hyde Park Corner, where the racing stud of the late Duke of York with his carriages, dogs, harness, &c., were disposed of by auction—an immense crowd—all the sporting people there—a great concourse of the nobility, blacklegs, horse-jobbers, jockies, *et hoc genus omne* present. Moses, the celebrated stallion, sold for 1,100 guineas. His Majesty George IV. purchased some of the horses through the agency of Mr. Greville, in whose name the King's horses are run.

"February 28.—This day was present at the first annual general meeting of the proprietors of the London University. Lord Auckland was the chairman. Saw there Lord F. Leveson Gower, translator of Faust, &c., Dr. Gilchrist, the celebrated Orientalist, Jos. Hume, John Bowring, translator of the lyric poetry of several Continental languages, editor of the *Westminster Review*, and above all Thomas Campbell, the poet, principal promoter if he be not actually the founder of this Institution. He addressed what he termed a valedictory speech to the members as he was then about to proceed for some time to Scotland. He is a small man with a broad but not vulgar face, his voice melodious, but very little indication of genius about his face, the forehead excepted."

NOTES OF TRAVEL.

THE Iceland Sulphur and Eruption Expedition has been heard of from Húsavík, North Iceland. Captain Burton had organised the party as follows:—Captain Burton, Director General; Commissioner and Treasurer, Mr. Kent; Jäger, or Hunter, Mr. W. C. Baldwin; Master of the Horse, Mr. Tennant; Commissary General, Mr. Johnstone; Land Transport Quartermaster and Secretary, Mr. C. Lock; Surveyor General and Assistant, Mr. G. F. Cole and Mr. W. Hope; Geologist-General, Mr. Germon Green; Manager and Inspector-General, Mr. Slimon. This little party chartered the steamer *Fifeshire*, and sailed from Leith on July 6, arrived at Húsavík on the 11th, will stay fourteen days in Iceland, start to return on the 24th, and will be in London on the 30th instant. They experienced very heavy weather north of Scotland.

NAIN SING, the head Pandit at the office of the Great Trigonometrical Survey of India, has just completed a most remarkable route survey from Ladak to Lhasa by a more northern line than any previously surveyed. Thence he made his way to the east, struck the Brahmaputra at a lower point than any at which it had been previously explored, and eventually emerged into the Assam Valley by way of Tawang and Udalgiri. Beside giving important information concerning

a hitherto perfectly unknown portion of Great Tibet, his work will enable geographers to lay down the middle course of the Brahmaputra with some pretension to accuracy.

HERR MARNO, the Austro-Hungarian member of Colonel Gordon's Nile expedition, has reported to the Vienna Geographical Society the particulars of a journey made by him for a distance of 150 miles to the south-west of Lado, the point whither Gordon has moved his headquarters in consequence of the unhealthiness of Gondokoro. This journey of Marno's brought him to the Makraka territory, the mountains of which Dr. Schweinfurth had seen to the eastward of Baginzi in the course of his travels. The natives met here by Marno resembled, in respect of their diminutive stature, their lighter colour and their general habits, the Niam-Niams of Dr. Schweinfurth. Herr Marno has sent home details of a route survey laid down by him, together with some observations for latitude and boiling-point; he has also constructed two maps which are being reproduced by the cartographers of the Vienna Society.

THE *Allgemeine Zeitung* learns from its correspondent at Jerusalem that the German (Würtemberg) colony, which has been located in the neighbourhood of Bethlehem, has already completed several houses, while others near the entrance to the plain of Rephaim are nearly ready for occupation. As soon as the summer heats are over, the new German church will be begun under the direction of a Berlin architect, and the schools, which are attended by about fifty children, will be enlarged. The colonists have organised a system of daily coach communication between Jaffa and Jerusalem, which is calculated to benefit travellers quite as much as the resident emigrants.

THE *Nord-Preussische Zeitung* announces the appearance of the African locust, (*Acridium migratorium* or *Aegyptiacum*) in the fields of Kerzendorf, on the Berlin and Anhalt railway, where these destructive creatures have laid waste extensive tracts of land covered with good crops of grass and grain. The proprietor of the Kerzendorf lands brought large numbers of workmen into his fields, and succeeded in destroying the insects before they could escape, by having numerous ditches or canals dug, into which they could be swept, and then covered with lime; but this method of destruction is only applicable where the insects have not attained their full growth, and consequently are not yet able to rise in swarms. The havoc wrought by these creatures is so excessive that the German papers strongly urge the necessity of State intervention to arrest the threatened danger of their attacks, and it has been suggested that the district or communal authorities should organise a system of protective measures against their further advance, which is generally so rapid and sudden that it defies all ordinary methods of resistance.

DR. JAMES D. DANA, in a paper in the *American Journal of Science and Arts*, throws discredit on Dr. Koch's evidence with regard to the contemporaneity of Man and the Mastodon in Missouri. Dr. Dana considers the evidence adduced by Koch as *very doubtful*, but adds: "The contemporaneity claimed will probably be shown to be true for North America by future discoveries, if not already so established, for Man existed in Europe long before the extinction of the American Mastodon."

MR. F. W. PUTNAM, the Director of the Peabody Museum of Archaeology and Ethnology, has come across decided traces of the human occupation of some of the Kentucky caves. The Salt Cave approaches the Mammoth Cave in the size of its chambers; in one of its principal avenues were to be traced the ancient fire-places both for hearths and lights. The latter were small piles of stones, with a hole in the centre to receive the bundle of dried faggots. Some of these, tied with twisted bark, were found, and in a small chamber

the dry soil showed imprints of sandalled feet. A large number of cast-off sandals were found, made of finely braided and twisted leaves and rushes.

SOME interesting remarks on the various materials used in writing and available for the manufacture of paper in Bengal are made by Deputy Magistrate Hem Chunder Kerr in his recently printed Report on East India Products. When leaves and bark were first used by the Hindus for writing upon is a disputed question; the late Dr. Goldstücker, in his learned essay on Pānini, fixes the date at many centuries before the Christian era. Within the last twelve hundred years three species of palm have yielded the bulk of the writing material. Before that the inner bark of the bhurj tree was most in use, and allusions to it are met with in works 2,000 years old. The early Aryans, in their settlements in the Punjab and along the foot of the Himalayas, must have found this material ready at hand, and have employed it for various purposes of domestic economy, as well as for writing. At present its use is limited to the lining of hooka-snakes and to writing amulets on, which are enclosed in gold, silver, or copper beads, and borne on the body as charms against evil influences. For this purpose the bark is held in high esteem on account of its lasting quality, for, though thin and fragile to look at, it lasts for centuries without decay; a piece about 2,000 years old is said to have been found in the sanctuary of a Bhuddist tope. The Hindus have used paper for writing upon for twelve centuries at least, having learnt its use most probably from the Chinese, who, there seems no reason for doubting, discovered the art of making paper with vegetable fibres, reduced by maceration and pounding into a pulp, about 2,000 years ago.

WE understand that Dr. Leitner's forthcoming work on Dardistan will contain a map compiled by Mr. E. G. Ravenstein, F.R.G.S., from a number of native itineraries collected by Dr. Leitner during his brief stay in that mountainous region. The itineraries traverse the districts of Chitral Yassin, Gilgit and Chilas, abutting on the north-western frontier of Kashmir, and having been skilfully combined with each other and with the fixed points determined by Captain Carter's triangulation west of the Indus, unite in forming a map which will, we believe, prove valuable to Indian political officers and geographers in general.

BISHOP THIRLWALL.

ANOTHER historic name has passed away from among us, another link with the past been finally sundered. Born seventy-eight years ago, Bishop Connop Thirlwall has taken no inconsiderable share in bringing about that transformation of thought and knowledge which makes it so hard for us to realise the world of only fifty years back. His was one of those rare cases in which the precocious child grows up into the man of strong, clear brain, who retains his faculties unclouded and vigorous into a ripe old age. Among the curiosities of literature is a volume published in 1809, and called *Primitiæ, or Essays and Poems on various subjects by C. T., Eleven Years of Age: the Preface by his Father T. Thirlwall*. It is a work of high promise, and the Bishop's future history shows that it must be distinguished from similar displays of parental affection. At Cambridge young Thirlwall became Craven Scholar and Bell's Scholar in 1815, and Senior Chancellor's Medallist in 1818, and after obtaining a Fellowship at Trinity College, was called to the Bar in 1825. The Church, however, enticed him from the study of law, and he was ordained in 1828, and soon afterwards preferred to the living of Kirby Underdale, in Yorkshire. It was in the retirement of his country rectory that the best part of his literary work was done. The *History of Greece*—on which his claim to the remembrance of posterity mainly rests—was first published

in Lardner's *Cabinet Encyclopædia* (1835-47), unfortunately about the same time as Mr. Grote's work on the same subject. Bishop Thirlwall was among the first to recognise the merits of that splendid monument of partisanship: but it may be questioned whether from a purely historical point of view his own history is not the more valuable. However, utilitarianism and democratic principles were in fashion, and it was inevitable that the writer who combined critical power with the warmth of modern controversy should eclipse (at all events for a time) the dry light and judicial calmness of his rival. Another result of these years of rest was a translation of Schleiermacher's *Gospel of St. Luke*, which was published anonymously. The methods and conclusions of German criticism broke rudely upon English orthodoxy, and the Introduction, in which the translator was believed to have accepted the principles of his author, was visited with a kind of greater excommunication. In those days excommunication by the higher powers meant oblivion; there were no cheap periodicals to prick the public into a feverish heat of theological disputation and to determine the limits of orthodoxy; and so lukewarm was the interest felt in the matter, that this precursor of *Eccle Homo* remained undiscovered and unknown. A story, however, is told of Lord Melbourne after his appointment of Mr. Thirlwall to the see of St. David's in 1840, which would show that the secret had oozed out in some quarters. "I have done you a favour," said the Premier; "would you do me a favour in return?" Of course the Bishop expressed his willingness. "What in the world, then, made you translate that book of Schleiermacher's?" was the awkward request. When the Bishop again translated from German it was in the safer province of history, and in conjunction with Archdeacon Hare, Niebuhr's *Roman History* being the work chosen. Of late years, however, he wrote little on ancient history beyond some papers for the Royal Society of Literature, of which he was at one time president; but his published letters, charges and sermons, to say nothing of his famous speech on the Irish Church in 1869, show the keen insight with which he was studying and moulding contemporary history. It is difficult to tell which to admire most in these—the stern logic which leaves his adversary no door of escape, or the searching, crushing sarcasm which destroys what the logic has left; while the impartial fairness and judicial spirit of the charges made them of special value in an age of religious controversy. Two lectures, also—an *Inaugural Address to the Philosophical Institution of Edinburgh* (1861), and one on *The Advantages of Literary and Scientific Institutions for all Classes* (1850)—ought to be noticed; and we must not forget that the Bishop was for long one of the editors of the *Cambridge Philological Museum*. From the first he had taken a leading part in the work of the Company for Revising the Old Testament, and it was while he was engaged upon his notes on the text of Isaiah that his sight finally failed and the pen slipped from his paralysed fingers. Those who have been associated with him in this labour best know the depth and thoroughness of his knowledge of Hebrew. But the catalogue of his library, sold last year, would of itself indicate his wide and sympathetic interest in the study of language, as well as in the general progress of modern scientific Philology. It is for others to speak of his kindness of heart, and of the care which set apart a portion of his yearly revenue for the improvement of the houses of his clergy. For us it is sad to think that his last days were not free from domestic trouble, and that it was forbidden him to die in working harness.

M. ATHANASE COQUEREL FILS.

IN Athanase Josué Coquerel, who died last Sunday at the early age of fifty-five, French Protestantism and liberal thought have sustained a loss they can ill afford. Since the death of his

father, the well-known deputy and minister of the same name, in 1868, he has been the leader of the party which claims to carry on the old French Protestant traditions of freedom and resistance to the imposition of tests and subscription such as the ill-judged intolerance of Guizot and his section has endeavoured to force upon the church. Like his younger brother M. Etienne Coquerel, whose name will be familiar to readers of the ACADEMY, he followed his father's example by entering the ministry, and the eloquence and power of his sermons gained him a widespread popularity. He was for some time chief editor of the *Lien*, but in 1852 took a prominent part in starting the *Nouvelle Revue de Théologie*, the first journal of scientific theology which had appeared in France. It was his article on Renan's *Vie de Jésus* in this periodical in 1864 that brought upon him the wrath of the Paris Consistory, and in spite of a sympathetic address from the congregation of Anduze, and an enthusiastic reception among the Protestants of the South, he was forbidden to exercise his ministerial functions. He had already published a number of sermons, besides two series of *Sermons et Homélie* (1858), a monograph on the Massacre of St. Bartholomew (1860), and a *Précis de l'Eglise réformée de Paris* (1862), which has a permanent value. His fame as a literary artist, however, rests chiefly on his *Jean Calas et sa Famille*, in which he gives the history of that great ecclesiastical crime committed at Toulouse, and so scathingly exposed by Voltaire. English readers will know him best by the translation of his work on Religious Art in Italy, to which he wrote the preface—English (which he had learnt from his maternal aunt Mrs. Williams) being as familiar to him as French. Among his other productions may be mentioned *Le Catholicisme et le Protestantisme considérés dans leur origine et leur développement* (1864), *La Charité sans Peur et Pourquoi la France n'est-elle pas Protestante* (1866), *Libres Etudes et La Conscience et la Foi* (1867), and the new periodical *La libre Recherche*, which is designed to fill the place of the *Nouvelle Revue de Théologie*, could hardly have been founded without his support. Since 1872, when a narrow majority attempted to impose a confession of faith on their brother pastors, M. Coquerel had held services in the Salle St. André, and it was here, after a long absence through ill-health, that he preached his last sermon a few Sundays ago to a large and eager audience. He was a liberal in politics as well as in religion, but his views were marked by a sobriety and moderation which we do not always meet with in France. The addresses he delivered during the siege of Paris, however, show that this was not due to any lack of enthusiasm. Always ready to help others, one of his last acts was in behalf of the families of the victims of the Zenith balloon; and it is hard to say whether he will be missed more in public or in private life.

A. H. SAYCE.

CONGRÈS INTERNATIONAL DES SCIENCES GÉOGRAPHIQUES: DEUXIÈME SESSION, PARIS, 1875.

WHEN Antwerp, some years ago, decided to erect statues in honour of Ortelius and Mercator, it occurred to Mr. Ruelens, the keeper of the Royal Library at Brussels, that additional *éclat* would be given to their inauguration if a meeting of geographers were convened to celebrate the event. This idea, favourably received by many eminent geographers, was the origin of the first International Geographical Congress, which was to have been held at Antwerp in 1870 if the Franco-German war had not unfortunately broken out, and Geography been obliged to give way to the higher interests involved in the great continental struggle. The Congress was postponed till the following year, but even then the political horizon had not sufficiently cleared to allow of that cordial co-operation on all sides which is necessary to the success of an international undertaking. Still, the Antwerp Congress was not without its fruits;

many interesting papers were read, and in the discussions which followed attention was directed to important points connected with terrestrial science and the various systems of geographical instruction; hints useful to those engaged in manufacture and commerce were thrown out; the geographers of different countries had an opportunity of meeting each other and of engaging in those friendly conversations which not unfrequently lead to great results; and sundry promises of progress, in one direction or another, were made which, though they may not have been kept, could not fail for the moment to give a fresh impetus to the study of geography. Let us add that visitors were received with much *empressement*, and that the proceedings were honoured on one occasion with the presence of the Emperor of Brazil, whose interest in geography is well known.

It was only natural that the Antwerp Committee should come to the conclusion that the Congress would gain greatly in interest if an exhibition were formed in connexion with it, to show the progress made in cartography, and in the manufacture of geodetical and mathematical instruments; to enable a comparison to be made of the various systems of geographical instruction in use in foreign countries, to draw public attention to the best geographical works, and to give a general idea of the progress of geographical science during the last few centuries. The same causes which affected the success of the Congress had their influence on the Exhibition, which failed to realise the expectations formed of it; and, if we except a fine collection of the old geographical publications of Amsterdam, and some good facsimiles of ancient maps, contained little of interest. At the close of the Exhibition certain awards were made, and Livingstone, Garnier, and Lesseps were honoured with special medals.

Before separating the members of the Antwerp Congress instructed their committee "to place themselves in communication with other countries with a view of inducing some town to continue the work, and organise a second geographical congress." The eventual result of this resolution was that, after a certain amount of hesitation, the Paris Geographical Society accepted the responsibility of making arrangements for a second meeting at Paris. A committee was formed and sub-committees appointed to assist in the work of organisation; a general circular was issued in March 1874, and this was soon followed by a paper containing a list of questions, drawn up by a special sub-committee, and approved by the scientific section of the general committee, which were to be submitted to the Congress for discussion. From the commencement the proposed Congress received the cordial support of Marshal MacMahon, and many of the most eminent men of science in France hastened to enroll their names on the list of members. The idea was equally well received by the several public departments and by the Municipal Council of Paris, each of which showed its interest in a practical way by voting large grants of money to enable the promoters of the Congress to make it worthy of France.

The Paris Committee decided upon following the good example of Antwerp, and at once commenced the necessary preparations for holding an exhibition which should be open before, during, and after the session of the Congress. Circulars were issued to intending exhibitors, and they met with such a ready response that the committee were obliged to search for a more commodious building than they had at first contemplated; in this difficulty they had recourse to the French Government, who generously placed at their disposal the south wing of the Tuileries, then in process of restoration. This work, however, was not sufficiently advanced to enable the Committee to enter upon immediate possession, and they felt themselves compelled to postpone the opening of the Exhibition to July 15, and that of the Congress to August 1.

These dates have been adhered to under difficulties which would have damped the ardour of most persons; but under the energetic Presidency of Vice-Admiral Baron de la Roncière le Noury, the President of the Paris Geographical Society, the Committee worked steadily onward, and on the 15th they had their reward in seeing the Exhibition formally opened and the rooms well filled not only with a very important collection of every thing relating to geographical science, but with visitors anxious to see and examine what had been brought together for their instruction and amusement. It is hardly necessary to say of a French Exhibition that it is a successful one, and, judging from the interest taken in it by the public, who on Sunday last thronged every room to overflowing, a very great success. There have, however, been certain disappointments or misunderstandings which must tend to alloy the gratification which the committee cannot fail to feel at the result of their labours. The German Staff have not contributed any specimens of their well-known work or of the Topographical Map of Prussia; the United States is practically unrepresented; and "perfidious Albion," after having steadily refused to take any part in the Congress or Exhibition, under some sudden impulse appointed a commissioner the day after the extreme limit allowed for the reception of articles for exhibition had elapsed, effectually excluding our great private geographical establishments from any participation in what is certainly the most remarkable collection of objects connected with geographical science that has hitherto been gathered together under one roof.

The reasons for this partial failure, if we may so call it, are not far to seek: the Congress and Exhibition are distinctly private undertakings, though under the patronage of the French Government; the invitations and circulars were issued by the Paris Geographical Society, and governments naturally hesitate, at the instigation of a private society however distinguished, to take any official part in proceedings which may commit them to certain lines of action involving considerable expense without any apparent adequate return. In our own country there would appear to have been a certain confusion between delegates to the Congress who would be expected to express the views of Government on the subjects discussed, and a commissioner to the Exhibition whose duty it would have been to watch over British interests, and see that the rooms allotted to the British section were filled with specimens which should give a fair indication of the present state of geographical science in Great Britain and her colonies. The tardy decision of our Government to appoint a commissioner is matter for much regret, as had it not been for the courtesy of the French Committee in extending the period for the reception of specimens, the walls of the British section would have been almost a blank.

The Exhibition occupies a large portion of the south wing of the Tuileries, but even this was found insufficient, and the terrace which runs along the south side of the gardens of the Tuileries was set apart for objects which could be placed in the open air, and for temporary buildings erected by those countries which had not sufficient space allotted to them in the Tuileries.

The objects sent for exhibition are classed under seven groups or headings, viz.:—I. Mathematical Geography, Geodesy, and Topography; II. Hydrography; III. Physical Geography, Meteorology, &c.; IV. Historical Geography, Ethnology, &c.; V. Economic, Commercial, and Statistical Geography; VI. Geographical Instruction; and VII. Explorations, Scientific, Commercial, and Tourist Voyages. The arrangement in the building is by countries, and it was at one time proposed to classify the articles in each room according to the seven groups, but this was open to the objection that the importance of individual collections would be diminished by scattering the objects exhibited, and no country seems to have

attempted it. The committee have issued a provisional catalogue which we must say is capable of much improvement; the same system of arrangement and classification has not been adopted in the catalogues of each country, and facility of reference has not been sufficiently consulted. To explain our meaning, we may note that in some countries all objects are entered in the catalogue under the group to which they belong, while in others they are found under the name of the exhibitor; so too in some countries the national surveys have been classed under Group I., in others under Group VI.

Of the several exhibitions by the different countries, if we except that of France, which has of course been made as complete as possible, those of Russia and Austria-Hungary are the most noteworthy, overflowing, not only into annexes in the upper storeys, but into temporary buildings on the terrace, and representing very fully the state of geographical science in those countries. Germany has sent a fine collection, especially from the well-known private geographical establishments which have done so much to diffuse a knowledge of geography; Sweden and Norway, Denmark, Holland, Belgium, Italy and Switzerland have also well arranged collections of great merit; and Spain, Turkey, Chili, the Argentine Republic, the Sandwich Islands, and far distant Japan have sent contributions.

The international juries appointed to select those exhibitors who are to receive honours and distinctions not having yet made their awards, it would be invidious to make any comparison between the objects of the same class exhibited by different countries—this must be reserved for a future occasion; but we cannot help noticing here with satisfaction that the collections exhibited by our own Ordnance Survey and Admiralty Department, incomplete as they are, show that our official maps and charts are still unrivalled.

We can, perhaps, best convey to the reader a general impression of the scope and nature of the exhibition by passing each country under review, and noticing that which is most worthy of remark in each of the several groups.

Russia has been especially happy in the selection of her commissioner, M. de Khanikof, the veteran geographer, who was at Bokhara when Conolly and Stoddart met their untimely end, and to his loving care much of the success of the section must be ascribed. The most remarkable as well as the most interesting feature of the Russian section is the collection of maps, sketches, and photographs from Central Asia, which conveys a vivid impression of the geography, the people, and the scenery of a part of the world that a few years ago was almost a sealed book. We find here maps of the Trans-Caspian district of the ancient bed of the Oxus (Amu Darya), of the province of Turkestan, and of the Zereshan, Naryn and Kulja districts; plans of Tashkend, Samarcand, Kulja, Khiva, and other towns; the results of the surveys made under great difficulty during the Khivan campaign, including itineraries of the routes followed by the several columns, and Colonel Skobelev's daring reconnaissance in the Turkman Steppe; and the recent surveys of portions of the Ust Urt and the delta of the Oxus made under the auspices of the Imperial Geographical Society. Among the photographs is the great album of Turkestan in four volumes, prepared by order of General Kaufmann to illustrate the archaeology, ethnology, industries, and history of the province over which he rules; the Geographical Society also contributes a valuable series of photographs, and those who wish may study at ease the various types of Central Asia—Khivan and Bokharid Jews, the Gipsies of Khiva, Tajiks, Uzbegs, Kirghiz, &c., as well as their manners and customs, or admire the scenery of the dreary steppes, the fertile valleys, and the lofty ranges of Turkestan. We may also notice some spirited sketches made during Petrovski's ill-fated expedition against Khiva in 1837, which

present a vivid picture of the hardships attendant upon a winter campaign in the steppe. There are also four cases of Khivan loot, taken from the palace of the Khan, consisting of roughly finished gold ornaments, enriched with pearls, emeralds, turquoise, coral, and tiger teeth.

In Group I. there are some good portable astronomical and surveying instruments; two large maps showing the trigonometrical operations connected with the measurement of the great arc of 69°, which extends from Valentia on the west coast of Ireland to Orsk in Russia; specimens of the maps on several scales prepared by the War Department, including the great topographical map of the Empire; and the published works of Lutke, Schubert, and Struve. Under Hydrography appear two interesting charts—one of Lake Ladoga, with sections and lines of equal depth; and a similar one of the Caspian, showing in addition the discrepancies in outline between the several surveys executed from the end of the eighteenth century to the present day; how far these discrepancies are due to errors in survey, and how far to changes in the form of the sea would form an interesting subject for examination. In Group V. there is a good collection of the statistical maps issued by the public departments in Russia, conveying to the eye at once impressions that could not be obtained by days of weary poring over dry figures; and a map prepared by the Topographical Section of Orenburg, which shows in different colours the routes followed by the several Kirghiz tribes in their winter and summer migrations. The last group includes the results of the travels of Fedchenko, Prjevalsky, Semenov, and Severtsof; noble records of personal daring and successful exploration which made us long for the time when England would be sending out knights errant of the same type, and have cast away the system of using cat's-paws in the shape of Havidars and Mirzas to pluck the Central Asian chestnuts out of the fire for her.

As far as regards her maps Russia still seems to favour the system of dull heavy colouring which obscures the detail without giving proportionate relief, but the actual work of the survey reflects the greatest credit on the officers of the Russian Staff. Before leaving Russia we would draw attention to the excellent contributions of Iliine of St. Petersburg to the geological, statistical, and educational groups, and to some characteristic statuettes of Russian and Central Asian types exhibited by Schindhelm.

Sweden and Norway, whose interests are watched over by no less than six commissioners, contribute diagrams of the great triangulation of the country, and specimens of the maps on various scales prepared by the officers of the general Staff, with examples of some of the processes used in the production of maps. In Group II. are the government charts, patent logs, deep sea sounding apparatus, and special charts of the fishing banks off the coast of Norway.

In Group III. there is a useful map, showing the distribution of the meteorological stations in Norway, and indicating by colour the instruments in use at each station; as well as one of painful interest on which can be traced the havoc which has been wrought among the Norwegian churches by thunderstorms. The same country contributes what is perhaps the principal feature of the joint exhibition—a very clear and well executed series of statistical maps on which are shown details connected with the population, such as marriages, illegitimate births, deaths, emigration, immigration, &c.; forests, fisheries, mines, &c., and the operations of the mercantile marine. Maps of this class can rarely be produced except by a government department having the necessary machinery, and we fear it will be long before England, which leaves so much to private enterprise, will be provided with a similar series of maps to illustrate the heavy volumes of statistics which are annually increasing in number. Under Group VII. are classed—a cast of the great

meteorite, found by Nordenskiöld in Greenland; a collection of objects brought by the Gulf Stream to the shores of Spitzbergen; and the results of the Swedish expeditions to Spitzbergen and Jan Mayen, accompanied by a number of good photographs.

In *Denmark* the general Staff head the catalogue with specimens of the topographical map of Denmark, which yields to none in careful execution; and Tegner, of Copenhagen, adds some sheets of the Cadastral Survey, which is now more than half completed. Hydrography and Meteorology are well represented by the publications of the several departments, but Group IV. is most attractive, including as it does many relics, on a small wooden cross, of the Scandinavian colonies in Greenland, crania from the Greenland tombs, documents relating to the discovery of America by the Scandinavians, a collection of old works relating to Greenland, and a number of objects illustrating the present life, habits, dress, &c., of the Greenlanders. We must not forget to mention that Iceland has forwarded several maps for Group VI., and that the walls of the Danish room are enlivened by some good sketches of the coasts of Greenland and Denmark.

Great Britain.—Our own maps and charts are so well known that it is needless to particularise them here, and it will suffice to say that the Ordnance Survey, the War Office, the Admiralty, the India Office, the School of Military Engineering at Chatham, and the Meteorological Office have each sent examples of their work. Unfortunately, the difficulty about the Commissioner appears to have left little time for special preparation, and the arrangement of the specimens on the walls shows traces of the haste with which everything has been carried out. Still our great national survey attracts the attention it deserves, and the engraving of the one-inch and six-inch maps is much admired by connoisseurs.

The Ordnance Survey models, maps, and photographs of Jerusalem and Sinai, as well as a series of frames, exhibited by the Palestine Exploration Fund, which contain MS. maps and drawings by Wilson, Anderson, Warren, Conder and Ganneau, are exhibited under Group VII., and have excited much interest, especially since the recent attack on Lieutenant Conder and his party in Galilee. The Geographical Society have contributed a complete set of their publications, some of the large wall maps so well known in London, instruments for travellers by Captain George, R.N., and a case of precious documents, the MS. maps of Beke, Livingstone, Burton, Speke, Grant, Petherick, Kirk, Baker, and Hayward. Among the objects to which geographers will turn with most interest are some excellent and truthful sketches of the Pamir and Eastern Turkestan by Colonel Gordon; an interesting series of sketches and photographs by Captain Chapman, lately the Secretary to the Kashgar Mission; and views taken in the Delta of the Oxus, by Major Wood, who accompanied the recent Russian Expedition. Let us add that Mr. Dammann has sent his Album of Ethnology and Anthropology, which has already received several prizes; and that Mr. Markham has forwarded a series of the maps published in the *Geographical Magazine*.

In the British section there are no instruments except those by Captain George, R.N., sent by the Geographical Society; and two useful little instruments by Captain Bailey, R.N.; and the only representative of our great private geographical establishments is Keith Johnston, who sends one map, "Case's Map of the United States." We cannot help regretting that the private enterprise of Great Britain and her colonies should be unrepresented on such an occasion, and can only hope that matters will be managed better when the next exhibition takes place.

Holland under Group I. exhibits a diagram of the triangulation of Java, and an ingenious instrument by Holsboer for measuring the strength of currents by galvanism. Among the charts in

Group II. is one showing the course which a ship should take in each month of the year on a voyage from the Cape of Good Hope to the English Channel. There is a good collection of meteorological and other works relating to the Dutch East Indian possessions, and in Group IV. choice and in some cases unique editions of the geographical works published at Amsterdam in the sixteenth and seventeenth centuries; there is also a copy of an atlas containing the oldest maps relating to the water-works in Holland; good facsimiles of ancient maps; and some fine old globes of the commencement of the seventeenth century. In the same section are several good specimens of the curious Javanese marionettes, representing persons celebrated in Hindu mythology and the ancient history of Java. The very excellent maps of Holland and of the Dutch East Indian possessions are classed under Group VI., and those of Japara, Semarang and Soerakarta in Java, which, printed in colour not sufficiently heavy to obscure all the features of the ground, are charming specimens of cartography.

SELECTED BOOKS.

General Literature and Art.

BUCHHEIM, C. A. *Deutsche Lyrik*: selected and arranged, with notes and a literary introduction. Macmillan. 4s. 6d.
HOLYOAKE, G. J. *The History of Co-operation in England: its Literature and Advocates*. Vol. I., 182-1844. Trübner. 6s.
LUXEY, le duc de. *Voyage d'exploration à la mer Morte, à Pera et sur la rive gauche du Jourdain*. Œuvre posthume publiée sous la direction de M. le comte de Vogüé. T. I et 2. Paris: Bertrand.

History.

CARRÉ, L. *L'ancien Orient: études historiques, religieuses, et philosophiques sur l'Égypte, la Chine, etc.* T. 3 et 4. Paris: Lévy. 12 fr.
FONTANE, Th. *Der Krieg gegen Frankreich 1870-1871*. 2. Bd. *Der Krieg gegen die Republik*. 1. Halbbd. Berlin: Von Decker. 7 M. 50 Pf.
MÉNARD. *Histoire civile, ecclésiastique et littéraire de la ville de Nîmes*. Nîmes: imp. Clavel-Ballivet. 35 fr.

Physical Science, &c.

NOERDLINGER. *Deutsche Forstbotanik*. 2. Bd. Stuttgart: Cotta. 20 M.
RUMSEY, H. W. *Essays and Papers on some Fallacies of Statistics concerning life and death, health and disease*. Smith, Elder & Co. 12s.
VEITCH, J. *Lucretius and the Atomic Theory*. Glasgow: Maclehose.

Philology, &c.

DA CUNHA, J. G. *Memoir of the History of the Tooth-Relic of Ceylon*. Thacker.
SEMITLOS, D. *Scholia Patmalka in Pindari carmina*. Athens.

CORRESPONDENCE.

ETRUSCAN ANTIQUITIES.

Samaden: July 19, 1875.

As Etruscan antiquities are a fashionable subject just now, a few notes made during my recent wanderings among Etruscan cities and cemeteries may be of interest to some of the readers of the ACADEMY.

One of these has a bearing upon the famous "owl-headed deity" of Dr. Schliemann. Among the black-ware vases from Chiusi in the Museum at Cortona, I noticed one which had two large eyes on either side of the spout, and a partial observer might easily have detected in it the visage of an owl. Other more finished vases, especially the so-called *canopi*, have well-moulded human faces, and numerous vases allow us to trace the development of the owl-like faces into the latter. As is well known, Greek vases occasionally have two large eyes impressed upon them, often incongruously introduced among a group of figures; and Micali long ago suggested, with great plausibility, that they were intended to avert the evil eye.

A propos of vases, those from Chiusi show least trace of foreign influence; but I have been convinced that, if we want to study native Etruscan art, we must turn from the vases to the bronzes. The art of pottery-making was borrowed by the Etruscans from their neighbours, and even where the subject represented was taken from the cycle of Etruscan mythology it was thrown into a

Greek (or more rarely Italian) form. The Etruscans, however, were distinctively a metal-working people, and it is only in objects of metal that we can look for an accurate portrayal of the peculiar Etruscan type of form and countenance.

Another point that has struck me is the great likeness that exists between the minutely-finished bas-reliefs that sometimes run round the vases from Chiusi, and the pictorial carvings of the Eskimos, or even of the ancient inhabitants of the Dordogne caves. Skill and Chinese minuteness in drawing and metallurgy were, I should say, two of the distinguishing features of the Etruscan people.

Yet another point to which I would draw attention is the remarkable grave-stones lately found at La Certosa, near Bologna, and of which Signor Zannoni is publishing a detailed account. They bear both in form and (to a certain extent) in ornamentation a singular resemblance to the sepulchral monuments of Brittany and Scotland. On the other hand, the bas-reliefs sculptured upon them belong to the cycle of Etruscan mythology, and an Etruscan inscription has been found in one of the tombs which contain unburnt skeletons. This would seem to show that the Etruscans practised both cremation and burial, and that any attempt to infer a difference of race from this difference in the disposal of the dead is out of the question.

In the Museum at Bologna I noticed a Latin inscription of some philological interest. Among some Christian tomb-inscriptions of the fourth or fifth century was one which began with the words "FILI POSUERUM MEMORIAM." *Posuerum* for *posuerunt*, with the final dental dropped and the nasal assimilated to the following letter, is a curious instance of that tendency which has made such wild havoc with the terminal consonants in modern French pronunciation. A. H. SAYCE.

THE ROYAL IRISH ACADEMY AND MR. WHITLEY STOKES.

Trinity College, Dublin: July 17, 1875.

Your correspondent has again handled the subject of the Report of the Royal Irish Academy, and with such apparent familiarity as to make one regret that the writer had not the opportunity of finding out the names of the "experts, if such they were," and at the same time of giving the Academy some more assistance on this question than can be fairly derived from his final sentence, that he "could offer it no advice."

I hope I may be permitted to aid to a proper understanding of the value of the conclusion arrived at by your correspondent or reviewer (as yet nameless, which in this case is a pity, because one does not know how far to regret that he is unable to "offer advice" to the Academy), viz., that the "inaccuracy of the work is established."

The absolute accuracy of the work has never been asserted, so far as I am aware: it is a question of that relative accuracy which makes a work available for study, without in the least freeing a student from the duty, in particular cases, of examining the original MS.—i.e., it is intended to furnish a carefully executed first transcript. Now, relative accuracy involves a question of relation, and to give some degree of definiteness to a matter so hazy as this must be up to the present, it is desirable to enter into a brief comparison with other similar work. To put the comparison on as fair a ground as possible, I take my illustration from the transcript of an Old Irish MS. by a Celtic scholar of repute, and of whom Dr. Whitley Stokes, with characteristic impetuosity, has written that "he is the best living Gaelic scholar," viz., Mr. Hennessy. I shall not be misunderstood as disagreeing with that opinion; we shall have the better chance of deciding the question of relative accuracy.

Mr. Hennessy, then, in the *Revue Celtique* of May, 1870, published a very interesting article on "The Ancient Irish Goddesses of War." On

p. 42 of the *Revue* occurs a quotation of exactly four lines, comprising thirty-two words, and of these, eleven are wrongly transcribed, involving the alteration of seventeen letters in the printed copy; and these errors are not owing to difficulties in the text, for none of the letters is obscure. Now, if the "best living Gaelic scholar" can publish in a critical review a passage of four lines involving seventeen undeniable mistakes, it is perhaps not going too far to hold that till that proportion of error be discovered in the Academy's transcript, this transcript may fairly be regarded as undeserving of utter condemnation. That such a proportion will ever be discovered I think wholly improbable; but to endorse my opinion by one of far more value than mine, I will just add that after the Academy facsimile had been published, a fragment of more than two pages of Irish text was published in the *Revue Celtique* of August, 1873, by Mr. Hennessy. And that fragment is nearly faultless.

I think it will be admitted that this is very strong evidence indeed of the relative accuracy of the Academy's transcript. ROBERT ATKINSON.

CUNEIFORM INSCRIPTIONS IN ROME.

21 Via della Mercede, Rome: July 1875.

Your issue of June 12 contains a report of the meeting of the Society of Biblical Archaeology held on Tuesday, June 1, in which I find a summary of a paper "On an Assyrian Inscription in the Vatican Museum," read by E. Richmond Hodges, Esq., F.R.G.S.

I shall be glad if you can find space in your able journal for some additional details regarding the above-mentioned and other fragments of Cuneiform inscriptions which exist in Rome, and upon which I made a communication to the Oriental Section of the Accademia Pontificia dell' Arcadia on Monday, June 14.

These fragments, as far as I am aware, are three in number.

I. A fragment in the Vatican Museum (Museo Egiziano, Stanza 1^a), which was the subject of the paper read by Mr. Hodges. This inscription is not unpublished. The Vatican fragment contains the latter part, from line 104 to the end (fifteen lines) of the well-known inscription of Sargon on the dedication of the town and palace of Dur-Sargina (Inscription des Taureaux), translated and published from another copy by Dr. Oppert in his works, *Les Sargonides, Expédition de Mesopot.*, and, lastly, *Les Inscriptions de Dour-Sarkayen*, page 8.

The Vatican copy differs from the foregoing in the palaeographic form of some characters, e.g. in the pronoun "ša," the conjunction "u," and a few other syllables. It presents also some variant readings, for instance, line 104, in the word "asibuti," *dweller*, it has 𐎶𐎵 "sib," not 𐎶𐎵 "si," as in Dr. Oppert's text; line 105, 𐎶𐎵𐎶𐎵 "gi-im" for 𐎶𐎵𐎶𐎵 "gim"; line 106, after the word ("mat"), "Assur" stands without the aphonous determinative 𐎶𐎵 ("ki"); line 107 also wants the determinative of the plural number 𐎶𐎵 ("mis") after the word 𐎶𐎵 "il"; line 113, for 𐎶𐎵𐎶𐎵 "lib-ta," the Vatican copy reads 𐎶𐎵𐎶𐎵𐎶𐎵 "lib-ta-at"; line 115, for 𐎶𐎵𐎶𐎵𐎶𐎵 "ru-u," it has 𐎶𐎵𐎶𐎵 "ru"; line 117, for 𐎶𐎵𐎶𐎵 "Assur," 𐎶𐎵𐎶𐎵 "Sin." Lastly, the name of the month Tasritu, line 110, is wanting.

I offered to the members of the Arcadia who were present some conjectures with reference to the words left untranslated by Dr. Oppert; for instance, line 105, "mitil sibirya" may perhaps

be the first, *the whole, heap, store*; compare Hebr. 𐤍𐤏𐤍. Assy. 𐎶𐎵𐎶𐎵 "matlu," *large number, many, collected* (Norris, *Dict.* 904); and Syr. ܡܬܠܐ, *accumulation*. The second, "sibir," may be *overthrow, destruction*, from the Hebr. 𐤏𐤁𐤏, used in this sense by Daniel, Ezech., Isaj., and other Prophets of the Chaldean epoch; see also the descent of Istar, C. i. 17. Sargon's words might be translated—"the prisoners . . . whom I in the great number of my predatory incursions had collected one by one, I settled," lines 108, 109. 𐎶𐎵𐎶𐎵𐎶𐎵 "sibri," I compare with 𐎶𐎵𐎶𐎵 "annona," "frumentum," and 𐎶𐎵𐎶𐎵𐎶𐎵 "usutu," 3 p. pl. m.

permanive pass. Pael 𐎶𐎵𐎶𐎵, Hebr., Syr., Chald., Aethiop., and Assyrian, "bibere," *drink*, but also *to banquet, to feed*: comp. Esth. vii. 1; and Sargon's words would be "et ex annona civitatis et domus meae regiae enutriti sunt"—allusive to the well-known custom of the Oriental monarchs, illustrative of the history of Daniel and of the Hebrew youths in Babylon.

II. A smaller fragment in the Vatican Museum, same room. Ten lines, the right half (end of the lines) of an inscription, the rest of which is broken off. The first agrees with the end of line 114, the second and third with the end of the two halves of line 115, likewise the fourth and fifth to line 116, and the sixth and seventh to line 117, of the Annals of Assur-nasir-pal. The remaining part cannot be deciphered, owing to the very mutilated state of the slab.

III. A very small fragment in the Borgian Museum, belonging to the College of Propaganda. Three lines. The first I imagine should be read—

"abikta," a *route*. The second has 𐎶𐎵𐎶𐎵𐎶𐎵

𐎶𐎵𐎶𐎵𐎶𐎵 "plenty (P) of silver and copper;"

and the third 𐎶𐎵𐎶𐎵𐎶𐎵 𐎶𐎵𐎶𐎵𐎶𐎵

the well-known ideogram, the phonetic value of which has not yet been ascertained, but which some translate *alabaster*.

In Rome there are also a few sculptured slabs from Nineveh, but of no importance. We are very poor in this respect, but Rome is the Queen of classical, not of Assyrian archaeology.

ENRICO FABIANI,

Canon of S. Maria in Via Lata, Member of the Arcadia, of the Pontificia Accademia di Archaeologia, and of the Instituto Archeologico.

"THE STORY OF GENESIS AND EXODUS."

1, Cintra Terrace, Cambridge.

The Story of Genesis and Exodus, an Early English Song, about A.D. 1250, was admirably edited for the Early English Text Society by Dr. Morris in 1865. The writer of the song tells us that he "drew this song out of Latin;" but I do not know that any one has as yet pointed out from what original it was taken. Very likely it was derived from more than one source, and it is almost certain that the translator, according to the custom of the period, translated freely, with omissions and insertions at pleasure. My object in this letter is to point out that one of his sources was probably the *Historia Scholastica* of Peter Comestor, who died A.D. 1198. This "Historia" contains the events of the Bible, with numerous additions from other sources, which is precisely what we find in the "Song." I have not had time to institute a very close comparison, but I think the two following examples will show the advantage of consulting Peter Comestor's history. The story of the death of Cain is thus told by Peter Comestor: "Lamech vero vir sagittarius diu viuendo caliginem oculorum incurrit: et habens adolescentem ducem dum exerceret venationem . . . casu interfecit Cain inter fructecta (sic), estimans feram, quem quia ad

iudicium iuuenis dirigens sagittam interfecit. Et cum experiretur quod hominem scilicet Cain interfecisset, iratus illic cum arcu ad mortem verberavit illum" (ed. 1526, fol. xii., col. 2). The "Song" translates this as follows (ll. 471-484):—

"Lamech ledde long lif til than
That he wurth bisne [became blind], and haued a
man
That ledde him ofte wudes ner,
To scheten after the wilde der;
Also [as] he mistagte, also [so] he schot,
And cain in the wude is let.
His knape wende it were a der,
And lamech droge is arwe ner,
And let et flegen of the streng;
Caim unwarde it underfeng,
Grusnede [groaned] and strokede, and starf with-
than.

Lamech with wrethe is knape nam,
Vnbente is boge, and bet, and slog,
Til he fel dun on dedes swog [swoon]."

At l. 517 there is a reference to an author named Methodius, and Dr. Morris tells us in his note that there is mention in Higden's *Polychronicon* of "Methodius, martyr et episcopus, cui incarceratione revelavit angelus de mundi statu principio et fine." We know, however, that Higden lived after the "Song" was written, and we may also feel sure that Higden did not copy from the Song. I suppose, then, that both authors drew from a common source, which may very well have been Peter Comestor. He says: "Sed Methodius martyr orauit dum esset in carcere; et reuelatum est ei a spiritu de principio et fine mundi, quod et orauit et scriptum licet simpliciter reliquit. . . . Methodius causam diluuii hominum scilicet peccata diffusius exequitur dicens, quia quingentesimo (sic) anno prime ciliadis," &c.; ed. 1526, fol. xi. col. 1, and fol. xiii. col. 1. The translator puts these two passages together thus:—

"Metodius, ali martyr,
Adde in herte sighe (sic) sir;
Also he god adde ofte bi-sogte,
Wislike was him in herte brogt
This midelerdes begining,
And middel-hed, and is ending.
He wrot a boc dat manigo witen,
Manige tiding thor is writen;
Thor is writen quat agte awold,
Dat this werld was water wold.
Fif hundred ger of that thusent," &c.

Methodius is also mentioned by Gower; *Conf. Amant.*, ed. Pauli, iii. 277.

If I am right in supposing Peter Comestor to have been at least one of the authors whom the translator followed, we have, in these two passages, a measure of the closeness of his adherence to that original. Perhaps someone with more leisure than myself may follow up this hint, and tell us how far the agreement goes. I would also suggest that Peter Comestor should be compared with the *Cursor Mundi*. Such comparison often presents a solution of difficulties. Thus, Dr. Morris suggests *sigthe* (i.e. sights), as an amendment for *sighe* above, and explains *sigthe sir* as meaning sheer sights, evident visions. To this he was led, I suppose, by observing the word *revelavit* in Higden; and seeing that Peter has likewise the expression *reuelatum est*, we may be sure that his suggestion is correct.

WALTER W. SKEAT.

UNCIAL TYPE IN ENGLAND.

Bury: July 21, 1875.

In the ACADEMY for July 17, in your notice of the work just issued by the Trustees of the British Museum, under the joint editorship of Mr. C. T. Newton and the Rev. E. L. Hicks, entitled *Ancient Greek Inscriptions of the British Museum*, your reviewer says: "The uncial type [in which the above work is printed] is, we believe, new in this country, and deserves attention." This is not correct, an attempt having been made to introduce the uncial type in the

year 1827, by Mr. Julian Hibbert, of Fitzroy Place, Kentish Town.

This gentleman, having carefully studied the inscriptions in the museums of London and Paris, and also the facsimiles of the Herculaneian MSS., Montfaucon's *Paleographia Græca*, &c., &c., composed an alphabet, employed workmen to cut punches and matrices for three or four founts or sizes of type, and afterwards printed in the same an edition of the Orphic Hymns, purely as a typographical experiment. There were many glaring imperfections in his type; indeed, in his preface to the Orphic Hymns he very candidly says: "As far as beauty is concerned, the type which I present to you is an utter failure;" but still the credit of introducing the uncial characters must clearly be due to Mr. Hibbert. W. S. BARLOW.

WRIGHT'S HISTORY OF CARICATURE.

The Elms, near Maldon: July 22, 1875.

In common with several of your contemporaries you have reviewed Mr. Thomas Wright's *History of Caricature and Grotesque*, recently issued by Messrs. Chatto and Windus, as if it were a new book. I have carefully compared it with the edition of that gentleman's work bearing the same title published by Messrs. Virtue in 1865, and find that it is simply a reprint—preface and all—of that edition, without addition or alteration, with the exception of the omission of a short paragraph in the preface which states that the work had appeared in the *Art Journal*.

I think your readers will agree with me that publishers should not reissue works which appeared ten years ago without any indication of that fact. JOHN PIGGOT.

THE GREEK INSCRIPTION AT BLENHEIM.

Combe, near Woodstock: July 23, 1875.

I have just read in the *ACADEMY* for July 17, Mr. Davies' review of Mr. Frank Buckland's *Logbook of a Fisherman and Zoologist*.

"The Greek inscription at Blenheim" means what Mr. Davies says "it most probably means." It is not, however, "on the Rustic Temple," but on the pediment of the Temple of Diana. This building was designed for the ornamentation of the Blenheim Gardens by Sir William Chambers, the architect, who died on March 8, 1796. The front has four columns topped with Ionic capitals. JOHN HOSKYNs-ABRAHAM.

SCIENCE.

The Modern Revolution: Prooemium. Pilgrim Memories: or, Travel and Discussion in the Birth-Countries of Christianity with the late Henry Thomas Buckle. By John S. Stuart-Glennie, M.A. (London: Longmans & Co., 1875.)

THE Modern Revolution—Travels with Mr. Henry Thomas Buckle: the title gives a really just general conception of the book. Not that the author of the *History of Civilisation* is upheld as a great revolutionary hero; the Garibaldi of a new world-epoch. So far from it, indeed, no attempt is made by Mr. Stuart-Glennie to conceal the fact that Mr. Buckle is but the fly in the amber. The meeting of the two men on the Nile was an accident, but the precipitate was ready, and at a touch the Modern Revolution crystallised. The touch was—Spiritualism: and from the modern necromancy to the Ultimate Religion the reader is borne on, by means of a series of comments suggested by scenes of Eastern travel, and rendered dramatic by discussions in which the author marshals all his powers against

Mr. Buckle's heresy that moral forces have little part in the history of man.

But the work of which this is the plan contains matter worthy of the utmost thought. It should be welcome to all who wish to see some concord return to the beliefs of men, because it is a serious and powerful statement, on the part of one who totally rejects existing creeds, of a positive, an enthusiastic faith. And it should command the attention of the student of history because it bases this faith on a carefully-reasoned historical law. These are the two chief elements in the book, though many minor points of interest are touched, and many charming descriptions of Eastern life and scenery are made the texts of the discourses; in which, also, prediction is not absent. But one great value of the book is that it is written throughout with a sympathetic heart; with passions aglow with the pathos and tragedy of human life; a life pathetic enough on every view, but doubly so, indeed, to one who sees the long passion of man's faith and trust fading into mockery, the long agony of his self-devotion scorned; save that there was none to scorn it. In the Convent of the Mount of the Transfiguration—

"in a corner of one chamber is a skeleton with some few rags of a hair-shirt still clinging to the bones—the skeleton of a hermit in the attitude of agonising supplication, in which the poor wretch died. Standing before it, one felt something of the awfulness of that age-long tragedy of the human soul which—the lawgiving of Sinai being but a fable, and Christianity, therefore, the baseless fabric of a vision—the agonies and the tears, the ecstasies and the songs of these ages of belief in it present."

It is throughout the same feeling; a true feeling, surely, of the awful mockery of human life, which haunts Mr. Stuart-Glennie as in one sacred spot after another he renews the conviction that Old and New Testament miracle alike is a delusion. "No Bible? where then is sanction for morality; proof for immortality; evidence of an interfering God?"

"Is there not a new world of a kind far more sublime than ever a Columbus or even a Herschel discovered, in the achievement of the quest of a new revelation, a new sanction for morality, a new ideal for faith?"

The religion is, of course, Humanitarianism, that sacrifice of Self of which the cross of Christ will be the everlasting token:—

"As the symbol of the death and resurrection of nature became the symbol of the death and resurrection of Christ; the symbol of the death and resurrection of Christ will become the symbol at once of the progress—through death and resurrection—of Humanity, and of that self-sacrifice which in continuous martyrdoms and deaths makes the progress possible of ever more glorious new-births or resurrections."

And so, in presence of "this unutterable desolation of a dream-naked world; alps of Human Passion, of infinite longing and unappeasable Love insatiate in self-sacrifice; these living alps, blasted by lightnings, stripped by thunder torrents, left naked of the dreams with which they had clothed themselves, let your soul be penetrated with a worthier and more purifying terror and pity."

This is the religion: the union of all nations, every man in oneness with every other, seeing the part which the toils and pains and illusions of each have had in contributing to the possessions of the whole. But the means by which this new Ideal is to be brought about constitute the chief claim of the author to originality.

Feeling that the no-longer-available Christian Ideal was essentially a Theory of History, he inferred that the Ideal that could take its place must be a Theory of History also, but one more truly based. And searching for the most fundamental element concerned in the historical progress of man, he found it in the conception of Causation or, as he expresses it, of the Cause of Change. In the nature of this conception, Mr. Stuart-Glennie finds there has been a continuous change, namely, from that of one-sided determination, to that of mutual determination; or from the idea of Causation by Spirits to that of Causation through mutual relations. The perception of this law was arrived at through the study of Causation in its simplest form, that of ordinary mechanical pressure. And Mr. Stuart-Glennie, as part of its enunciation, makes interesting suggestions in respect to the constitution of matter. Thus he regards the atoms as mutually determining bodies, not as definite things with fixed properties, and suggests that gravity is resolvable into mutually deflecting lines of pressure. From these rudiments the law of mutual determination is traced up through all branches of human experience. All causation is in the mutually determining co-existence of the elements contained in the System of Things; which system suggests no question of a Cause beyond it, being itself the Infinite and Eternal ever present to us. The Law of History which he has traced consists in the "change in man's idea of the cause of change" from the action of spirits to this of mutual determination.

It is the union of the historic laws of Hume (or Comte) and Hegel; and the issue of it must be

"the realisation of that Ideal whitherward would seem to tend all the historic forces of Humanity: that Ideal which may be defined as completeness of truth in thought, and of love in conduct; the intellectual oneness of Man with Nature, and consequent moral oneness of men with each other; the oneness of Man with Nature in truth of Thought, and of men with each other in the motives and results of conduct."

Our eyes stretch out also for the Millennium, for indeed the time is weary; and it is something that in this at least the modernest of prophets agrees with the oldest. "The knowledge of [Nature] shall cover the earth as the waters cover the sea, for every man shall have said to his brother, Know [Nature]." But what incurable distrust has grown into our souls while we have been reading Mr. Stuart-Glennie's book, so that his own words have to us the same deceptive sound? If the God of the Hebrews was jealous and cruel, so that to know Him was but, first, to fear, and then to disbelieve, is not Nature also horrible in her irony, relentless in her cruel mockery? Reckless tragedy she has worked hitherto in human life, and works it still. Nay, she is, in Mr. Stuart-Glennie's belief, gathering

up now the forces of human passion for a struggle more fearful than any that has been before; but let Man gain intellectual oneness with Nature, and there must be a consequent moral oneness of men with each other! Ours are unhappy eyes that cannot see clearly beyond the bloodshed of that new battle which our author thinks most likely will be fought upon the plain of Armageddon, between the assembled forces of Revolution and Authority, gathered alike from east and west.

How curious it is—nor without a meaning; no, nor without a destiny, perchance, and a destiny of good—of old men said: Man shall surely attain happiness, for a Spirit made the world; now we hear them say, Man shall surely attain happiness, for a Spirit did not make the world. We are willing to believe, and we rejoice that from both sides comes the prophecy of good; but why is the new one surer than the old? Look at the arguments on each side. Are they not strongest for the spiritist, with an almighty Beneficence at hand, though He may choose to veil Himself in darkness? Why should recognising and tracing out universal Law, in the form of mutual determination, enthrone universal good in every heart? Is it not rather Desire than Reason that affirms it? The sight of the tragedy of human faith, the futility of human hope, make every human soul cling to its brother? Why not then in a shipwrecked crew at sea?

But, let it be granted, it is Longing and not Reason speaks in these prophecies; that it is the same old clamour of the heart we hear, and not, as it would fain persuade itself, a new sobriety of head. What then? Granted it is but the irrepressible claim of the soul for good, surviving even its detection of its own fallaciousness; expelled with scorn, and yet returning. Is it therefore no evidence? Rather, it seems to us, it is in this very fact more abundant proof than the clearest demonstration could afford, which could indeed at best be but as certain as its premiss. For, let us return a little upon our own history: in two ways the world may be accordant or unaccordant with the demands of our nature; namely, either to those of the intellect or to those of the emotions. Now it is not so many centuries since the world was felt unaccordant with the demands of both; the intellect could no more find its satisfaction in it than the heart. Of late times this has changed in respect to the intellect, but has continued unchanged in respect to the emotions; the world is still disorder to the soul, but it has become order to the reason. And if we ask why, it is simply that men have learnt to apply their intellect in a fresh way, insisting with an absolute assurance that the world is according to reason—to their reason; and searching inexhaustibly for the evidence of this accordance, they have discovered proofs that it is so, and these proofs they call Science. What Science proves, then, is that of these two demands of our nature—the intellect and the emotions—which alike seemed baffled and set at naught by the construction of the world, one, the intellect, is not set at naught at all, but perfectly fulfilled, even in the very things that most seemed against it; and that to discover

that this was so, needed only to learn to use it aright. In this, science gives also evidence that need be no clearer, that the other demand of our nature—the emotions—which also seems baffled and set at naught by the construction of the world, is truly perfectly fulfilled, even in the things that seem the most opposed to it; and that to find it so we need but to learn to use them aright. This is the value of these perpetually renewed protests that the world shall come good: they have no evidence in reason, any more than the order of the universe has evidence in sense; if the world had ever been evil, it would never “come good,” any more than it would have come rational if it had ever been irrational. Our task is to learn to find its perfect order to the soul in that which most has seemed against it. Science has trodden the path before.

But to return to Mr. Stuart-Glennie's book. He brings, in outline, much evidence to show that about the sixth century before Christ there took place a great intellectual, moral, and religious revolution, of which the essential character was the bringing into prominence the internal and individual elements in human life; substituting for the old mere nature-worships a spiritual faith. Christianity he considers as the last and most westerly form of this great wave of life. The wave itself he finds to be an expression of the process by which the change in man's idea of the cause of change took place; namely, the recognition more fully of the internal or subjective element in man. And by clearly defining this internal element as neither an “externally determined passivity,” nor an “undetermined spontaneity,” [but as a spontaneity mutually determining, and determined by, the external?] he holds that a reconciliation is effected between the Materialist and the Idealist.

Many more points suggest themselves for comment in this deeply-reaching book; but we can refer only to the use of the term “ultimate” for the proposed new law of history. What benefit can result from the use of this word we cannot understand; it is certainly far from accurate, for Mr. Stuart-Glennie contrasts it with “empirical,” and identifies it with “rational;” nor does he at all hold it to mean the last of anything, for he parallels it with gravity, which he himself proposes to resolve into mutual pressures, and which is as merely empirical as anything that can be imagined. But though nothing is gained, great risk if not certainty of mischief is run, by using a word which means that anything will never be got beyond. Nor does it seem to us that the evil is merely a possible one even in the present case. The word serves to give an appearance of finality, and almost helps to justify, as if by its very existence, that feeling which those who peer into the future should most guard against; the feeling that in their thought all is included, or at least that certain elements never can intrude again. To set up an ultimate is the very vice of the theological method; for the error of theology is not that it makes mistakes and sets up false hypotheses [what more often does this than science?], but that it sets them up as ultimate; and that it looks at certain elements in man's nature, and says, that is

so bad that it shall never be admitted. Has the theological system gained so deep a hold that even its greatest opponents tread in its footsteps? There is no keeping out any element that is in human nature: perchance the idea of a God shall die and be buried—and return. Indeed our author says as much.

JAMES HINTON.

Specimens of the Languages of India, including those of the Aboriginal Tribes of Bengal, the Central Provinces, and the Eastern Frontier. (Calcutta: Printed at the Bengal Secretariat Press, 1874.)

THESE specimens illustrating about 120 languages and dialects were collected by Sir George Campbell, lately Lieutenant-Governor of Bengal, and are introduced with a short preface. They are given in parallel columns, some seven or eight languages being compared in each double page. The specimens consist of a sufficient number of words, both in their simple and inflected forms, and of sentences to give a fair idea of the nature of each language or dialect. The arrangement, with some exceptions, is rather geographical than in accordance with linguistic affinities; languages, so far as is yet known of entirely distinct origin, being often placed together in the same page, if the peoples speaking them are neighbours. It was evidently Sir George Campbell's object, however, rather to provide the materials for others to study, than to attempt any complete comparison and classification himself, for which he had not the requisite leisure. No uniform system of transliteration has been attempted. No doubt, if the various sounds could have been expressed in accordance with such a system, for instance, as that of Mr. Ellis's palaeotype, the value of the specimens would have been greatly increased; but this was hardly to be expected, and Sir George Campbell, as he informs us in his preface, has sought to make up for any deficiencies in this respect “by the number and variety of specimens of the less known languages by which the various dialects may be compared, and the forms may be checked and ascertained.” These deficiencies, however, though they may have been unavoidable, detract from the value of the work, and especially prevent our accurately estimating those often minute differences, upon a comparison of which the determination of the relative age of languages and dialects depends. Sir George Campbell no doubt would not wish it to be supposed that he was the first person to bring to our knowledge all the less known languages to which he refers. There have been workers in the same field before him, such as Leech, Brown, Hodgson, Robinson, and others; but still it is probable that some of the dialects are now brought to our notice for the first time, such as some of those of Behar, of the Central Provinces, of the Naga tribes, and of the Khasi and Jynteah hills. The special advantage also of Sir George Campbell's work is that he has had the same words and sentences for the most part translated throughout all the specimens, and thus made it much more easy and interesting to compare them. We are under the greater

obligation also to the author for these specimens, inasmuch as there are few who could have called on so many friends to aid them in making such a collection. The specimens of the Bengal languages were obtained from the officers serving under him in that province; but for the specimens obtained in other parts of India he was indebted to the kindness of friends and fellow-workmen with whom he had served in different parts of the country.

One of the first things to be noticed in regard to these specimens is the number of separate groups which must be formed of the languages from the absence of any apparent genealogical connexion between them. The most important group is the Aryan, occupying as it does the greater part of India north of the Vindya mountains, and also portions of the peninsula south of these mountains. We shall not, of course, seek for much information regarding the more cultivated languages of this group—such as the Hindee, Bengalee, &c., from these specimens; the interest lies especially in the specimens of the less-known dialects, and in the means afforded for a general comparison of all the members of the group. In this group also we must distinguish between those languages which are apparently derived from the Sanskrit and a language like the Pushtoo, which is a very distant relation of any daughter of the Sanskrit. Then come the Dravidian languages in Southern and Central India and parts of Bengal, with their far-distant congener in our Trans-Indus possessions, the Brahmi; and in the same way we do not require these specimens to teach us Tamil and Telugu, but to enable us to compare with them the less known languages of the group. The group perhaps next in importance is that of the languages of the Kolarian tribes, as Sir George Campbell calls them. "Throughout the western borders of Bengal," he says, "and all over the Chota Nagpore country these people are very numerous and prolific, and form large settled and civilised communities among the best of Her Majesty's Indian subjects." Their languages have been found to exhibit a scheme of grammatical inflexion hardly paralleled for its vastness by any other language in the world. With this group should be compared the Mon or Talain language of Pegu, with which Sir George Campbell thinks some affinities are apparent. The first numerals, and some other words, are Kolarian, and this was before pointed out by Mr. Mason in the Transactions of the American Oriental Society. Dr. Latham "cannot, however, infer from this any affinity between the Mon and Kol, which is at one and the same time fundamental and direct," and certainly it does not seem from the specimens here given as if there was any resemblance between the grammars of the two languages. Another important group is that of the Thibetan languages, including the Duffa and Miri and several other languages, which appear clearly enough to be of the Thibetan type. There are, at least, two other large groups, which perhaps ought to be subordinated to the Thibetan, but in regard to which the genealogical connexion, if it really exist, is by no means very clear. These are the languages of the

Naga tribes of Assam, and the large group including the Mech, Cacharee, Munceporree, Garo, and several other closely-connected languages. The Shan languages of Assam, which belong to the Thai or Siamese family, form another group.

Lastly, there is also in Assam a very remarkable language, that of the tribes inhabiting the Khasi and Jynteah hills, quite distinct from any other known group, several dialects of which are here given. There is perhaps no other country in the world in which so many languages, the speakers of which are unintelligible to each other, are crowded together in the same limited space as in Assam.

Next, there is the great variety of grammatical inflexions here exhibited, from the Dravidian words with their long tails of suffixes to the language of the Khasi and Jynteah hills, in which the root, whether nominal or verbal, is placed after all the additions by which its meaning is modified. In this language a particle *ba* is often placed before an adjective, and, according to Schott (*Ab. Ak. Wiss. Berlin*, 1858), it is thus that an adjective is formed from a substantive. The only languages that have the dual number are some of those belonging to the Kolarian group. Of the different modes of forming the plural, the most curious is perhaps that of the Khasi and Jynteah dialects, where the plural pronoun *ki*, "they," is placed before the noun: thus, *ki brin*, which would be like saying in English "they man," *ki kulai*, "they horse." As to grammatical gender—the distinction of objects as male and female, whether or not they have natural sex—besides the Aryan languages which make the distinction, we find it also in the Khasi and Jynteah dialects, where the pronouns *u*, "he," and *ka*, "she," are prefixed to nouns for this purpose; thus, *u khlur*, mas. "star," *ka um*, fem. "water." A similar distinction, according to Schott, is made in Thibetan, the words for father and mother being used for the purpose, though it is not clearly brought out in the specimens before us, except as regards the sex of animals. Then we may compare the different methods of numerical notation. In the Aryan languages the counting is always by tens, in several of the non-Aryan by twenties, in the Cacharee by fours above ten and up to forty.

Another interesting study would be the extent to which languages not genealogically related have borrowed from each other. Here we shall find, as might be expected, that many of the non-Aryan languages have borrowed largely from the Aryan—that is to say, that the peoples of a lower culture have taken many words from a people of a higher culture. If we examine the words used to denote God in the Aryan languages, we find that in those dialects which are spoken by a people that has become Mahometan, either the Arabic *Alla* or the Persian *Khuda* has been substituted for the native word for God, whereas in all the other languages original Sanskrit words of a high moral significance, such as *Parameswar*, "the Supreme Lord," *Bhagawan*, "the venerable," have been exclusively set apart as names for the Supreme Being. So little is there in the religion of the Indian Aryans practically anything like polytheism.

If, on the other hand, we look at the non-Aryan words for God, in some languages we find given either the same word as that used for the sun, or else a word closely related thereto; but most of the non-Aryan peoples have adopted one or other of the Aryan words for God. Now both Aryan and non-Aryan peoples have been worshippers of natural objects, but whereas the Aryans attained at an early age to the conception of a divine power far superior to any natural object, we may infer that those non-Aryans who have adopted Aryan words for God did not attain to the same conception until a later period, or, at all events, did not entertain it with sufficient distinctness to give it a name. Again, Aryan words for the precious metals, for the horse and the camel, appear to have been adopted by many of the non-Aryan peoples; and other words, more or less, we may suppose, according as the languages were more or less originally deficient in them, or as those who spoke them were more or less under the influence of the superior race. As regards the numerals in some of the non-Aryan languages, Aryan words have been adopted either entirely or for all the numerals above four.

The subjects to which I have thus briefly adverted, and no doubt many other subjects of interest, may be studied in these specimens of the Indian languages; and though the primary object of his work was, as Sir G. Campbell informs us, "the classification of peoples and tribes," yet there is reason also, it may be, for his other expectation—that the work will not be without some fruit "from a philological point of view," notwithstanding the incompleteness of some of the specimens and the absence of a uniform system of transliteration.

E. L. BRANDRETH.

SCIENCE NOTES.

BOTANY.

The Fertilisation of Cereals.—Mr. A. S. Wilson has reprinted, in the form of a pamphlet bearing this title, several papers contributed by him to the Transactions of the Botanical Society of Edinburgh. Mr. Wilson's observations have led him to a conclusion at variance with the opinion of Darwin and other botanists who believe that our cereal crops are cross-fertilised by the agency of the wind after the opening of the flower. He believes that they are generally self-fertilised; and that wheat, barley, and oats, whether they open their flowers fully or but partially, are fertilised before the anthers are visible outside, the period during which it is possible for this process to take place being limited to twenty or thirty minutes; and that the external discharge of a small portion of the pollen is an accidental circumstance of no essential importance. Mr. Wilson was the first to call attention to the extraordinarily rapid elongation of the filaments that takes place immediately before the discharge of the pollen, at the rate of six inches in an hour, which may be watched under an ordinary hand-lens. In rye, where the process is somewhat different, 24 per cent. of the perfect florets in a field are never fertilised. The author's otherwise very clear account is somewhat obscured by an incorrect use of the term "fertilisation." He says that this word is sometimes used to mean "the falling of the pollen on the pistil," sometimes "the instant in which the elements of the pollen set up that action in the ovule which produces a new plant;" and that he uses it in the first of these meanings. For this process, how-

ever, the correct term is "pollination," which may or may not result in "fertilisation," or the impregnation of the ovule.

Effects of various Manures on Crops.—Messrs. Lawes and Gilbert have printed another of the valuable series of their "Memoranda of the Plan and Results of the Field Experiments conducted at Rothamsted." The present issue is chiefly occupied by a number of tables of the produce of various crops treated in different ways. With regard to root crops, the following are the general results: (1) without manure of any kind the produce of roots was reduced in a few years to a few cwt. per acre; but the diminutive plants (both root and leaf) contained a very unusually high percentage of nitrogen; (2) of mineral constituents phosphoric acid (in the form of superphosphate of lime) was by far the most effective manure; but, when this manure is used alone, the immediately available nitrogen of the soil is rapidly exhausted; (3) really large crops of turnips can be obtained only when the soil supplies a liberal amount of nitrogenous (and carbonaceous?) matter, as well as mineral constituents; and when they are already available within the soil, or are supplied in the form of farm-yard manure, rape-cake, Peruvian guano, ammonia salts, &c., the rapidity of growth and the amount of the crop are greatly increased by the use of superphosphate of lime applied near to the seed.

Nitrogen in Fungi.—Under the title of "Some Contributions to Plant-chemistry," Mr. A. H. Church contributes to the *Journal of Botany* for June analyses of the tissues of various plants, among others of a fungus, *Geoglossum difforme*, and a lichen, *Collema furvum*. The quantity of nitrogen has been thrown into the form of albuminoids, though it is probable that, at least in the former case, a portion of it exists as nitrates. The analysis of the fungus (dried at 100° C.) gives 8.85 per cent. oil and fat, 19.01 albuminoids, 58.27 cellulose (by difference), and 13.87 ash (of which 18.1 per cent. was P_2O_5); of the lichen (also dried) 65.37 per cent. carbohydrates, oil, &c., 28.06 albuminoids, and 6.57 per cent. ash. The amount of water in the fresh lichen was found to vary between the very wide limits of 15 and 93 per cent.

Descriptions Plantarum novarum et minus cognitarum.—Dr. Regel has just issued the third fasciculus of his contributions to systematic botany, which contains a few interesting new plants from Turkestan, including two species of *Gagea* and three of *Tulipa*. But the greatest novelty is a new genus of *Primulaceae*, *Kaufmannia*, Regel, founded upon *Cortusa Semenovi*, Herder, "Plantae Semenovianae," No. 694. The principal character upon which the genus is founded is furnished by the perfectly monadelphous stamens. "Herba perennis, foliis radicalibus longe petiolatis, floribus umbellatis luteis. Corolla tubo aequali, limbo planiusculo profunde quinquetido, filamentis monadelphis, antheris exsertis, stylo longissime exserto, ab affinis generibus *Primulae* et *Cortusae* facile dignoscitur." Dr. Regel also makes a new genus of Lindley's *Lisianthus princeps*, and calls it *Schlimia princeps*.

New Palms.—We have two recent contributions to palmology—one on the Palms of Burma, the other on the palms of the Amazon valley. In the second part of the forty-third volume of the *Journal of the Asiatic Society of Bengal*, Mr. S. Kurz gives an enumeration of all the species known to occur in the Burmese empire, with descriptions and figures of several new species. The enumeration contains forty-one species, and six doubtful species of *Calamus*. The new species embrace some remarkable forms. *Livistona speciosa* is a magnificent palm with a trunk from 40 to 60 feet high and with flabellate leaves 6 to 7 feet across; it grows in the evergreen forests of the eastern and southern slopes of the Pegu Yomah. Another fine species is *Corypha macropoda*, Kurz, a gigantic stemless

palm, with palmately flabellate leaves 12 to 20 feet across, borne on straight slender petioles from 18 to 25 feet long! This species inhabits the bamboo jungles of Termoklee Island, Andamans. The remaining new species belong chiefly to the *Calameae*, and include two new types of *Calamus* which have the scales of their fruit furnished with fringed appendages, as long as, or longer than, the scale itself. The little work on New World Palms, *Enumeratio Palmarum Novarum, quas Valle Fluminis Amazonum inventas et ad Sertum Palmarum collectas, descripsit et iconibus illustravit*, etc., is a precursor of a more pretentious folio book, to contain detailed descriptions and coloured plates of the sixty-two species briefly described in the octavo pamphlet before us. The object of the present publication is to apprise botanists of the intention of the author, J. Barbosa Rodrigues, to publish a large work. Judging from the specimen before us, we think the author would do well to secure the co-operation of some well qualified European botanist.

Resting-Spores of Peronospora infestans.—At the last meeting of the Scientific Committee of the Royal Horticultural Society, a further communication on this subject, accompanied by some beautiful illustrations, was received from Mr. Worthington Smith, the substance of which he sent to the last number of the *Gardener's Chronicle*. The resting-spores of this fungus are not restricted to the leaves, for Mr. Smith has detected them both in the haulm and tuber. The situation of the spores can generally be ascertained on the leaves by noticing the slightly-thickened and very dark spots. It is, however, an extremely difficult matter either to get them out, or indeed to see them when imbedded, for when mature they are black brown in colour and only a little larger in size than the leaf-cells. The best way to see the resting-spores is to macerate the leaves for several days in water, and then set them free by crushing the spot between two slips of glass, though in this way the spore is often crushed too. Mr. Smith adds that there is a marked analogy in size and habit on the one hand between the oogonia and the swarm-spores, and on the other hand between the simple-spores and the antheridia. Sometimes there is no differentiation in the contents of the swarm-spores, but the plasma is discharged in one mass, and not in the zoospore condition; the swarm-spore then resembles the oogonium. At other times the oogonium shows a distinct differentiation in its contents, and matures from one to three resting-spores, which, to him, shows an approach to the condition of the swarm-spore.

THE publications of the Linnean Society have been this year unusually numerous and important; and we have now before us three numbers of the *Journal* published between April and July, two of them relating to botany and one to zoology. The latter is occupied by two very important papers, of which abstracts have, however, already appeared in these columns:—"On the Classification of the Animal Kingdom," by Professor Huxley, and a continuation of "Observations on Bees, Wasps, and Ants," by Sir John Lubbock. The papers in the botanical numbers are chiefly of interest to technical botanists, being almost entirely descriptive. They comprise "Observations on some Indian Species of *Garcinia*," by Dr. Hooker; "Remarks on the Structure, Affinities, and Distribution of the Genus *Aristolochia*," by Dr. Masters; "Monographic Sketch of the *Durioneae*," by the same writer; and a complete "Revision of the Genera and Species of *Asparagaceae*," by Mr. J. G. Baker. The two last are illustrated by plates.

PHILOLOGY, &c.

Málsháttakvæði: Ein Ísländisck Gedicht des XIII. Jahrhunderts. Herausgegeben von Th. Möbius (Halle). From the learned hand of Professor Möbius we have received a transcript of the

text of one of the latest productions of the old Icelandic literature, the hitherto scarcely-known *Málsháttakvæði*, or "Poem of Proverbs." The original is only known to exist in a single manuscript, the so-called Cod. Reg. of the Snorra-Edda, in the Royal Library at Copenhagen. The first 105 pages are occupied with the Edda, and, apparently to fill up the otherwise empty leaves, two small poems have been copied into the five remaining pages. One of these is the *Jónsvikingadrápa*; the other the work now for the first time printed, consisting of twenty-nine 8-line stanzas, and the fragment of a thirtieth. The manuscript in which the text is found seems to belong to the beginning of the fourteenth century, but the language seems to point to the thirteenth century as the probable time of composition. The *Jónsvikingadrápa* is known to be the work of the Orcadian Bishop, Bjarne Kolbeinsson, who died in 1223, and there is enough similarity in style between the two poems to warrant the conjecture that he was the author of the *Málsháttakvæði* also. From a literary point of view, the poem is not very interesting. It consists of a long string of unconnected proverbs, most of them occupying only a single line, and quite empirically divided into stanzas. Some of the sentiments are Tupperian enough, as, "In vain man fights against the sea," and "Snakes change their skin in spring"—this last being, like many others, rather an observation than a proverb. What could an Icelandic poet know about snakes? one wonders; or, indeed, what about elephants? Yet the line—

"Fílinn gat hann í fylking sótt"

seems to mean, if it means anything, "the elephant in the army he vanquished," a statement hardly founded on the author's personal experience.

The whole treatise is adorned by Professor Möbius with that superfluity of learned care which one finds nowhere so profusely scattered as in the writings of German scholars.

M. LUCHAIRE, Professor of History at the Lycée of Bordeaux, has just published a mémoire "Du mot Basque Iri, et de son Emploi dans la Composition des Noms de Lieux de l'Espagne et de l'Aquitaine antique." (Pau: Ribaut, 1875. 25 copies only.) This pamphlet, short as it is (12 pp. 8vo), is by far the best appreciation of W. von Humboldt's *Prüfung* which we have yet seen. The author, while hesitating to follow Humboldt in his conclusion that Basque and Iberian are identical, declares his adhesion to the following proposition: Localities with Basque names existed on the banks of the Guadalquivir, of the Tagus, and of the Ebro, and on both slopes of the Pyrenees, in the times of Strabo, Pliny, and Ptolemy. He illustrates this by the word "Iri," town or place. He first traces all the variations of the word, with its suffixes and prefixes, in the various dialects, and in actual Basque toponymy; and, having established these, compares them with the ancient names and compounds, and finds that the two sets of names are identical as far as the few ancient examples permit us to compare them. Speaking of Humboldt's derivations, he says that many of them are inadmissible or defective; none, even the best, are sufficiently based on linguistic and toponymic proofs; but that his comparison of the names of places, taken as a whole, contains a great amount of truth. The full proof would be to do for all Basque toponymic radicals what M. Luchaire has done for "Iri." This would be a long and irksome task, but would thoroughly test the value of Humboldt's labours. Monographs on the words "Ur," water, "Mendi," hill, like this of M. Luchaire on "Iri," would, we think, place the question beyond contradiction. The present work is an excellent example of the application of the comparative method both to toponymy and philology.

PROFESSOR BUSLAEF, of Moscow, the author of the erudite *Historical Essays on Russian Popular*

Literature and Art, and many other valuable linguistic, historical, and archaeological works, has been passing the winter in Italy. During his stay at Rome he wrote a long letter to Professor Angelo de Gubernatis, containing certain additions, drawn from the languages and the traditions of the Slavonic, Lithuanian, and Finnish peoples, to the *Letture sopra la Mitologia vedica*, published last year by that industrious and enthusiastic scholar at Florence. In this letter, which has since been printed in Italian, with the heading *Appunti di Mitologia slava*, a number of interesting facts are mentioned in connexion with the remains of heathenism to be found in various parts of European Russia. Thus, while alluding to the similarity between the Vedic Parjanya and the Russian Perun, the Thunder-god known to the Lithuanians as Perkunas, to the Letts as Perkons, he lays stress upon the "extravagant superstition" of the Russian peasant, who believes that the neighbourhood of a beggar is dangerous during a thunderstorm. This idea, he thinks, arises from the primitive signification of the Slavonic word for a pauper or beggar, *ubog* or *nebog*, which means "without God" or "afar from God," whereas the rich man is called *bogat*, or "he who is with God." But this seems very doubtful, as is pointed out in a note by the editor of the journal—apparently the *Rivista Europea*—in which the letter was published, especially as in some parts of Russia the people believe that death by lightning ensures happiness in the other world, and therefore a thunderbolt is styled "a divine favour;" just as in Ascoli Piceno an earthquake is regarded as "*un saluto amichevole*" on the part of the unstable city's patron saint. Another interesting subject touched upon in the letter is the supposed link which connects the Apsaras of India and the Nymphs of Greece and Italy with the Rusalkas of Russia, the Vilas of Servia, and the other semi-divine female beings who are still supposed to haunt the woods and streams of Slavonic lands. The Rusalkas are in some parts supposed to be the souls of children, of either sex, who have died unbaptised, and in order to escape from their wiles it is necessary that anyone who meets them should cry aloud "Ivan and Marya." After this elementary baptismal rite, all the male Rusalkas who undergo it receive the name Ivan, and all their female companions that of Marya, and the spell which binds them to an unholy nomad life is broken, exactly as in the case of many of our own juvenile fairies. While speaking of the importance attached to names in Vedic times, Professor Buslaef mentions a remarkable custom kept up among some of the still pagan Finnish peoples along the Volga. When one of their children is about to be named, a priest recites over it a list of such christian names as John, Nicholas, George, or Mary, Anna, and the like, striking together the while a flint and steel. The name which he pronounces at the moment when the first spark leaps forth, remains the life-long designation of the child. Some of the similarities to which Professor Buslaef calls attention, as existing between Russian and Vedic poetic narratives, may perhaps be more satisfactorily accounted for by supposing that Russian saga-men have borrowed from the East stories founded upon Vedic ideas, than by deducing the Russian sagas from ancient Slavonic myths. But where a likeness is found between a Vedic and a Russian belief, or phrase founded upon or suggestive of a belief, he is perfectly justified in regarding it as a survival from the distant period when the ancestors of the Eastern and Western Aryans formed an, as yet, undivided family. Such a likeness is commented on in the final paragraph of Professor Buslaef's valuable letter, in which he calls attention to the fact that in some parts of Russia every dead person is called *genitori* (*roditeli*) in the plural, without distinction of sex or age, and compares the designation with the Vedic *pitras*, the term for the spirits of departed "fathers" or ancestors.

FINE ART.

The Bric-à-Brac Hunter. By Major W. Byng Hall. (London: Chatto & Windus, 1875.)

THIS is a pleasantly written gossiping book, with here and there a scrap of information, much of which, however, has more the flavour of Chaffers or Marryat than of personal experience. It is an amplification of a former volume giving the experience of Major Byng Hall in bric-à-brac hunting in the capitals and large towns of Europe. The author is very free from the offensive slang of many collectors, and justly severe upon the recent development of taste which characterises many of them. The enormous prices realised lately for certain classes of English china, of which the sole virtue is their rarity—which rarity we trust may long continue—tends to throw ridicule upon a most interesting branch of art, and one which exercises the eye and powers of discrimination in a high degree. The plan of Major Hall's book is, after the general chapters upon bric-à-brac hunting, to devote each of the succeeding chapters to one or more towns considered as more or less promising fields for the bric-à-brac hunter, and the conclusion he appears to arrive at is that the Continent is now so thoroughly picked over by professional dealers that there is little left for the amateur unless he have great and exceptional knowledge and discrimination. There is much truth in what he says, but we think he has hardly done justice to Italy as a hunting-ground for those who know somewhat of the language, and have some well-grounded confidence in their knowledge and judgment. The author's predilections are mainly for continental and Chelsea porcelain and Wedgwood pottery, which he evidently considers as greatly superior in artistic value to majolica or to oriental ware, in which opinion, with all due respect to Sèvres, Dresden, and Vienna, we cannot coincide. Nor do we think he is quite just to modern china.

Doubtless the modern reproductions which are merely repetitions of old Sèvres, Dresden, and Wedgwood examples, are inferior to old specimens, as all merely imitative art must be inferior to original art, but Minton and Worcester are turning out some entirely new forms of ceramic art, which we think may bear comparison with the triumphs of the eighteenth century. The grace of modelling of old Dresden or Carl Theodore figures are no doubt not reproduced in the modern imitations, but on the other hand there is some modern work which presents new forms of beauty altogether, and in some cases forms of beauty more consonant with sound principles of art than the old china. We very much question whether elaborately painted views are altogether in place upon vases or cups, or even upon dessert or dinner plates, and must confess that a really fine Rhodian plate, a Damascus tile, or a piece of Oriental china not made for the European market, has charms for us that Worcester, Chelsea, and even Sèvres do not possess.

We, however, thoroughly sympathise with the author's detestation of fashion as a pioneer of taste. Much of the old Staffordshire china is, in point of art, utterly worth-

less, or worse, degrading to the taste, and specimens are only valuable in our public museums as historical links. Let the young collector determine that beauty in form or colour shall be the only point he will keep in view in his selection, and his taste will rapidly improve, and he will learn to appreciate when the higher valued specimens are worth the price asked, and why they are so; but if he allows rarity to influence him, he will be constantly adrift, with no compass to steer by, and liable to every kind of deception and forgery. Collecting for the sake of rarity means reliance upon marks which are easily imitated, but collecting for the sake of beauty means that the eye gets gradually trained to appreciate the beauty and quality of workmanship and of paste of which the imitation must be difficult and may be impossible, and at any rate there is always the satisfaction of feeling that, be the article bought on these principles what it is supposed to be or not, it is at all events in itself a beautiful object, and so far there can be no deception. In this respect we can heartily recommend Major Hall's remarks. The fields for bric-à-brac hunting are so liable to vary from year to year, that a war or revolution, or even panic or change of taste, may almost flood a certain market with specimens, which twelve months before fetched fancy prices. Such was the case with Japanese cloisonné, of which fine old specimens are becoming scarce, but are not costly in proportion, because few collectors comparatively can distinguish between them and the modern work, which is infinitely inferior. We fear, therefore, that Major Hall's information as to the relative value of the various capitals as bric-à-brac hunting grounds will not be of any very serious use to the collector, though his general remarks have their value.

P. H. RATHBONE.

THE ST. PAUL'S BASILICA ON THE OSTIAN WAY.

THE Basilica of St. Paul on the Ostian Way might be deemed a superb monument of the decline of art in the modern Roman schools. Yet, notwithstanding much that is anomalous and in false taste in that great edifice—a graceless and ponderous exterior, with architectural claims below the ordinary level of railway stations, a fantastic and frightful campanile substituted for the plain but venerable one of the old church—notwithstanding coldness of effect with the utmost richness of detail and material in the interior—yet is there a certain grandeur of masses, a majesty in the lines of far-receding perspective, that impress and fascinate when one crosses the marble threshold of this magnificent temple. It is now thirteen years since was commenced the task of adorning the otherwise bare and ugly façade which overlooks the low Tiber-bank with an immense mosaic composition occupying the entire field above the pillared portico (not yet restored), and terminating in a triangular sky-line, the gable-form common to the simple architectural type of the early Romanesque basilica. From eight to ten mosaists, connected with the great studio for that art in the Vatican, have been engaged during these thirteen years on the work at this extra-mural church; but the leading idea, the general conception and disposal of grouping, are due to Signor Corsoni, the artist commissioned by our Queen to adorn the mausoleum of the late Prince Consort. About a fortnight ago the scaffolding which had so long concealed the upper part of the St. Paul's façade was removed,

and the large mosaic picture first exposed to the public gaze; though during the latter stages of progress private views of it might be enjoyed, my own first impression having been received after such inspection, on a level with the colossal figures, from the wooden platforms high in air. That impression I may report as highly favourable; and I cannot but consider this work as a noble production of sacred art, finely conceived and exquisitely wrought out, going far indeed to redeem the reputation of a school, and to entitle the modern Roman masters to higher rank than (I believe) opinion generally allows to them. The composition extends over three planes, the lowest occupying spaces between and beside three large round-arched windows. At the summit is the Saviour enthroned, raising one hand to bless, and with the other holding an open volume, which displays the text, "*Oves meae vocem meam audient, et ego vitam aeternam do eis.*" A grandly benign type distinguishes the countenance; majesty marks the pose of the figure and folds of the massive drapery; this treatment of the divine subject reminding of, though not imitating, the Christ of solemnly severe character in mediaeval mosaics; but the head has an intellectual suavity like that in the fine conception of Pinturicchio—the Christ in benediction at the Roman basilica of St. Croce. Beside the Divine Master, on the St. Paul's façade, are seated St. Peter with his keys, and St. Paul with his sword; the latter, whose head has the strongly marked philosophic character, gazing intently upward as if seeking inspiration from the Holy One, while the other Apostle seems absorbed in thought, his aged countenance downcast, with that sturdy, vigorous aspect, thickly curling grey hair and beard, usually given to St. Peter in art.

The second plane of the great picture is occupied by the traditionary and mystic subject usually introduced in mediaeval mosaics on church walls: in the midst, the Lamb standing on a mount whence flow four streams—the fountains of Gospel truth in the Evangelic books, or the four rivers of Paradise, either interpretation, or both, being admissible. Laterally, in two groups, are twelve sheep, emblematic of the Apostles, and at the two extremities the mystic cities of Jerusalem and Bethlehem. One may praise the artist who, instead of copying from old and conventional models, has varied this somewhat formal subject, giving life-like movement to the animals, and Oriental character not only to the two fortified cities, but also to the landscape shown in the background. Next below this is the third plane, on the walls pierced by three round-arched windows, where are represented colossal in scale, and in rich Oriental costumes, the four major prophets, Isaiah, Jeremiah, Zachariah, and Daniel, each holding a scroll, on which is a text from his utterances, as follows:—Isaiah, "*Venite ad domum Dei et docebit vos vias suas;*" Jeremiah, "*Bellabunt adversum te et non praevalerunt;*" Zachariah, "*Majestas Domini ingressa est templum;*" Daniel, "*Ostende faciem super sanctuarium tuum.*" These figures are, like the rest, twenty-five palms (or nearly thirteen feet) high. The prophetic personages are grandly accordant with the prophetic ideal, like beings mysteriously removed from the common life and cares of humanity, and as well in countenance as in pose, in the general conception here wrought out with largeness and admirable vigour of style, these four figures seem worthy embodiments of the genius and utterances of sacred Hebrew poetry. Around the windows and at the terminating angles of wall is introduced a graceful ornamentation of flowers, fruit, and foliage. At the apex rises on the gable summit a mosaic inlaid marble cross, on the basement of which are inscribed the words "*Spes unica.*"

This fine art-work on the façade being finished, little remains for the completion of the great church, except the portico before that principal front, on which will open the western doors.

The Corinthian columns and pilasters of granite, with capitals and cornices of Carrara marble, for that same portico, are all prepared, and to be seen in workshops on the premises. Of the interior adornments almost all now wanting is—some of the mosaic series of Popes' colossal heads in medallions, carried above the attics of the nave, aisles, and transepts; and a mosaic altarpiece to be substituted for one in oils (the Conversion of St. Paul) over the altar of the north transept. The lower windows are filled with stained glass; a colossal figure of an Apostle, as Father of the Church, occupying the entire field of each. Along the attics extends a series of frescoes by different Italian painters, illustrating the entire histories of St. Paul and St. Peter—in the aggregate the most unsatisfactory art-works this church contains—almost without exception conventional in treatment, cold in effect, glaring in tone. Among the many modern works of sculpture here before us, the highest praise is due to Teverani's nobly-benign statue of St. Benedict, seated, in monastic robes and with crozier in hand, above the altar of a beautifully-designed lateral chapel. The colossal figures of St. Paul and St. Peter, by Galli and Jacometti, on high pedestals before the chancel-arch, have also superior claims—dignified and suitable. As to the mosaic heads of Popes, it need scarcely be observed that the immense majority are quite ideal; no genuine likenesses of reigning Popes having been introduced on coinage till the fourteenth century, and from the pontificate of Martin V. The new Government administrators faithfully the fund raised for the restoration of this basilica, conformably to the appeals issued and provision made by Leo XII., shortly after the fire destructive (in 1823) of the ancient church founded by Theodosius, and adorned with mosaics (fortunately preserved from the flames) by Galla Placidia, that Emperor's daughter. It has not (I believe) been known till lately that the central western door, with scriptural groups and figures of apostles, inlaid in silver on incised outlines, a highly valuable and curious work, executed at Constantinople in the eleventh century, was not totally destroyed in the fire at this basilica, several of the wooden panels having been rescued; and these are now in the keeping of the Benedictine Fathers, who are still allowed to inhabit the St. Paul's monastery, though not explicitly exempted from the law of suppression.

The undertaking ordered some time ago by the new authorities at Rome, of collecting, classifying, and finally opening for public use (at least for those admitted by order) the Archives of State, has long been in progress; the locale appropriated, a large convent, formerly of nuns, in the Via di Campo Marzo, where labours and repairs are still going on for enlargement, adaptation, &c. The celebrated historian, Cesare Cantù, has been lately invited to undertake the task of final classification; and it is now determined that the State "Archivio" is to be not (as hitherto) under the control of the Ministers of the Interior and Public Instruction, but under the former of these ministers exclusively. The whole collection is to be divided into ten departments, under as many superintendencies—namely, for Piedmont, Lombardy, Venice, Liguria, Emilia, Romagna, Naples, Sicily, and Sardinia. C. I. HEMANS.

MR. MADOX BROWN—"KING LEAR."

MR. MADOX BROWN has lately finished another of his subjects from *King Lear*—an oil picture. Years back he executed a series of designs from this play, going through rather more than half of it perhaps. These were included in the exhibition of his collected works ten years ago; in the catalogue of it they were referred to as "rude first ideas for future more finished designs." They have never since been completed as a series, nor carried further as mere drawings; but Mr. Brown has from time to time treated some one of them as a picture—three

or four in all. This last-painted example (which we hear is going to a gentleman at Conway) not being for exhibition, we shall not describe it singly, but will give a few words to the *dramatis personae* of *King Lear*, as reproduced in Mr. Brown's works collectively. The individuality of the characters forms the solid basis on which these compositions stand conspicuous, and separated from the ordinary range of Shakspearean or illustrative designing.

First, there is in each case *King Lear* himself, gaunt, kinglike, aged, in every feature and every wrinkle, with somewhat mystic and druidical about him; the very reverse of the old man of every-day pictures, the "bald-headed senior in a blanket" of the Academy student. This figure at once impresses the beholder as emphatically "the old king." There is no shortcoming in the conception here: *Lear*, with his bronzed complexion and profuse white hair and beard, is epic even in the lines and twists of his garments: these are of tinted white, gold-broidered. Equal in importance to him is *Cordelia*, his "joy, although the last, not least;" whose love "was more richer than her tongue;" she who could "love and be silent." *Cordelia*, in this series, is conceived as an ideal of youthful beauty of the self-contained type, tearful but not hysterical, more eloquent of eye than of voice; soft-eyed and rich-lipped for loving, but with full brow and accentuated chin, as befits insight and resolution; in utter contrast with the fiery-haired, fiery-complexioned *Goneril*, with her scornfully merciless smile, only less terrible than the snake-like merciless smile of *Regan*. *Goneril* is stout, aged about thirty-five; *Regan* thin, dark, and about thirty; deadly nightshade is twined in her hair. As *Lear* is very old, "fourscore and upwards" his three daughters might not improbably be surmised to have had different mothers, and to have differed widely in age and mould, as well as character. The husband of *Goneril*, *Albany*, is represented as a mild, handsome English gentleman, fitted in some respects to put up patiently for a time with her taunts—

"Milk-livered man,

That bear'st a cheek for blows, a head for wrongs!"

—but open-eyed, and with no look of meanness. *Cornwall*, the husband of *Regan*, looks a coarse ferocious bully, bound for some bad ending, such as befalls him at last by the hand of his indignant retainer. *Gloucester* is a reflective man, of a somewhat weak if high-spirited cast of countenance; nervous-looking, hardly fitted to cope with the lawlessness of these distant and remorseless ages: Mr. Brown, in the last examples of the series, makes this a "bronze period," with bronze, not iron, weapons. The Fool, *Lear's* "poor boy" whom they hanged, is always represented as thoughtful, jocose, and philosophically resigned; braving the anger of these fierce natures with gibe and grimace, when no one else dare brave them. *Kent* is stout of limb as of heart; strong-chinned, firm-lipped, and with the overhanging eyelids of a middle-aged worthy. In the later scenes of the play (when disguised) *Kent* has a coarse red wig; in the earlier scenes he is scant of hair. The King of France is shown as a noble well-grown youth, with the swelling chest of courage and conscious worth, fair-haired as befits the Frank, and blue-eyed. The Duke of Burgundy, he who protested that

"Election makes not up on such conditions,"

is dark of visage and narrow-eyed, habited in gorgeous cloth of gold.

A fitting counterpart to the *Disinheriting of Cordelia*—one of the painted series—would be that composition, the most strictly grand among all the original drawings, in which *Lear*, with uplifted palms, curses *Goneril* and *Regan*; they have just linked their arms as he turns to depart in the gathering storm, and the rising gusts seize their flowing garments. W. M. ROSSETTI.

NOTES AND NEWS.

THE celebrated collection of drawings by the old and some recent masters, formed by Mr. Mayor, of Bayswater Hill, is now in the hands of Mr. Hogarth (96 Mount Street, Grosvenor Square) with a view to sale. The collection comprises works of all the schools—Italian, Flemish, Dutch, Spanish, &c.—and numbers about 1,000 examples, many of them coming from earlier collections of the highest reputation. Collectors and connoisseurs not already acquainted with this important series would do well to inspect it now, and ponder the conditions of purchase.

SIGNOR EMILIO GALLORI, the Florentine sculptor, has brought over to his London studio, 71 Mortimer Street, Cavendish Square, the statue of *The Emperor Nero preparing for the Stage in Female Attire*, which was modelled at Rome in 1872, and had already excited a considerable sensation in Italy before it figured in the Vienna Exhibition of 1873.

THE parish church of Tadcaster is threatened with demolition. The fabric is for the most part sound, but the ground has risen considerably round it, and that and other causes have made the place damp. This evil could easily be cured, but the local magnates have made up their minds that nothing short of destruction will do it. They have therefore, against the advice of their architect, determined to pull the church down and rebuild it on a higher level. It is an interesting building of various dates, from the thirteenth century onwards; the tower and the south chapel are especially good, the tower being one of the best in the county. It is to be hoped that some means may be found of preventing the threatened Vandalism.

THE Scotch papers contain long obituary notices of Mr. Colvin Smith, a Royal Academician of Scotland, whose work is little known this side of the border. Mr. Colvin Smith was born, of good family, in 1795, and five years ago his pencil was almost entirely laid aside. He studied in London; settled in Edinburgh, where the influence of his uncle, Lord Gillies, got him many commissions. He became, in short time, the fashionable portrait painter; and it is related that Sir Walter Scott gave him sittings for no less than seven portraits. The Scottish National Gallery possesses two of his works, but neither is accounted among his best.

THE Chapter of St. Peter's have at last permitted a plaster cast to be taken of the celebrated *Pietà* by Michel Angelo, but only on condition that the work shall be entrusted to Signor Malipieri, who is said to be the most skilful artist in Rome in the execution of this kind of work. The cast will be exhibited at Florence on the occasion of the Michel Angelo festival in September. A cast of the *Moses* from the tomb of Julius II. will also be sent to the Exhibition from Rome.

A GOLD medal has been awarded to M. Maxime Lalanne by the Academy of Arts and Sciences of Bordeaux, in consequence of the exhibition of his works in that town.

THE bust of Beethoven by M. de Saint Vidal that was exhibited in the last Salon has been bought by the Administration of Fine Arts for the new Opera House in Paris.

THE twenty-ninth annual assembly of the "Association des Artistes-peintres" was held last week at the Ecole des Beaux-Arts, under the presidency of Baron Taylor. This association now numbers as many as 4,500 members.

AN extraordinary sale of engravings—the possessions of the late M. Guichardot—took place last week in Paris. The proofs of etchings by Ostade and by Boissieu were of the finest quality and greatest rarity. A complete set of Boissieu's etchings, in the finest states, was sold for 15,000 francs. Adrian van Ostade's works fetched 60,000 francs, one impression of his *Painter* having

realised 2,600 francs. A superb proof of the *Family*—probably on the whole the finest work of Ostade—fetched 920 francs. By Nicholas Berghem, there was noticed especially a beautiful impression of the *Three Cows Resting*, which went for 405 francs. Van Dyck's fine portrait of Antonius Cornelissen—one of his manliest works—sold for 455 francs. Among Claude's etchings, the *Cowherd*—one of the finest landscape etchings in the world: certainly in every sense the most complete of Claude's—sold for 585 francs. This was actually in the third state. Of Rembrandt's work—less splendidly represented than that of the lesser etchers, Boissieu and Ostade—*Christ Preaching*, (the one known as *la Petite Tombe*) fell for 650 francs; a beautiful impression of the *Death of the Virgin*, for 1,020 francs; and the *Landscape with three Cottages*, 1,280 francs. The engravings altogether realised little short of 8,000.

ACCORDING to the *Kölnische Zeitung*, the German explorations at Olympia will be systematically begun at the end of August. The house built for the members of the expedition, on a piece of ground ceded by the Greek Government for the purpose in the village of Drava above the valley of the Alpheios, is ready for their occupation, and the bridge over the stream is rapidly approaching completion. It is proposed to begin the explorations at a point about thirty or forty metres from the eastern side of the temple of Zeus, where the ground is at present covered with a crop of barley. Channels have been cut to carry off the surplus water, and the machinery has been set up for lifting the earth and disposing of the rubbish remaining after the finds have been carefully examined.

THERE has lately been opened at Coburg a permanent exhibition of the most remarkable products of ceramic industry. Beside the German manufacturers—who have favourably received this exhibition, and have sent a number of ceramic products which will make a good show in the museum—Austria, England, Denmark, and Sweden have also desired to take their part. To the exhibition will be annexed a special school for modelling and painting. Until a permanent building is assigned, the Duke of Saxe Coburg Gotha has lent a pavilion in his park provisionally for the collection, which is divided into four sections—(1) rude earthen vessels; (2) such as have received some slight improvement; (3) terraglia, including majolica and other fine specimens of faience; and (4) fine porcelain in its multiplied applications to use and luxury. This last division consists chiefly of the produce of German manufactures, round which are exhibited specimens of the new inventions applied to the porcelain industry—such as photography, photochromography, and new processes for gilding and engraving upon porcelain, the intervening space being filled in with objects of luxury, and with all the requisites necessary to those who would learn the ceramic art. As the works are for sale, this is not only an artistic but a commercial speculation. The principal result from it will be to afford the pupils of the school the advantage of having before their eyes the models offered by the museum.

A PERMANENT exhibition is about to be established at Lyons.

THE jury have given their definitive judgment on the competition for the Sèvres vase, and have adjudged the prize to M. Mayeux, a pupil of MM. Pacard and André. The work will be executed by the manufactory of Sèvres, and will bear the name of its author.

THE Dutch Minister of the Interior has desired three architects to furnish plans for the construction of the new royal museum at Amsterdam destined to replace the *Trippenhuis* or present picture gallery, which contains many masterpieces of the Dutch school very inadequately exhibited.

THE Committee of the International Exhibition of Chili for the present year announce that a first class medal with a sum of 250 pesos (50*l.*) will be given for the best foreign painting, and twice that sum for the best foreign sculpture.

THE following criticism by the *Neue Freie Presse* on a new statue by Monteverde, though reminding us of that pronounced by a musical critic on a *motif* which he described as "expressive of killing a villager," points to the fact that a really good statue has been executed by the Italian artist. The art-critic Stendhal, so runs the paragraph, wrote in the year 1828:—"Can sculpture represent Napoleon as he gazes over the sea from the cliffs of St. Helena, or Lord Castlereagh at the moment of his suicide? Were that possible, Canova's successor would be found." Stendhal intended by this remark to point out impossible material for the sculptor's art. The question has since then been answered in the most brilliant manner by the modern sculptor Monteverde. We had, at the Vienna Exhibition, an opportunity of admiring his "Jenner." No one had thought it possible to treat the act of vaccination artistically. Monteverde has accomplished the impossible and fulfilled the task. His latest statue, "Labour," is another masterpiece in this direction; he has succeeded in expressing in the figure of a strong man the dilemma whether he shall betake himself to work which leads in the end to solid domesticity, or to the public house which not unfrequently leads to the galleys. A mere glance at this figure leaves no doubt that it represents "Labour." Monteverde at first intended to carry out his design by means of a group; he, however, destroyed the figure, nearly finished, of a genius showing the right way; the second figure, which the destroying hammer spared, speaks for itself and fully expresses the artist's idea.

It is strange that while almost every other country of Europe possesses a museum of casts from ancient works of art, France alone should be behindhand in thus supplying to her students the means of becoming acquainted with the great works of antiquity. The idea of such a museum was mooted, it appears, as long ago as in the sixteenth century, and Poussin, in the time of Louis XIII., sent to Italy by order of the king for casts of certain celebrated statues; but for some reason or other the idea was never carried out, and to the present day the numerous casts that France possesses of the works of Greek sculpture are stowed away in the Louvre inaccessible to the general public. The French journals have often called attention to this state of things and have urged, not so much the creation of a museum of casts, for really that already exists, as the opening of the treasures of this sort hidden in the Louvre for the benefit of others besides a few savants and archaeologists. A month or two back the *Gazette des Beaux-Arts* took up the question and gave illustrations of several of the important casts from Greek tombs that the Louvre possesses. The writer of the article, M. Albert Dumont, considers that one of the great ends that such a museum might be made to serve would be to show the actual state of well-known Greek statues, especially those in the Louvre, before restorations had been effected. It would not now be possible to alter such works as the Pythian Apollo, the Venus of Milo, and the Player on the Lyre, but real knowledge might be gained by showing how these statues appeared before they were worked upon in modern or mediæval times, and this could be done by means of casts. There ought certainly to be no difficulty in establishing a museum of this kind in Paris, especially when so much material (there are more than 300 casts from Greek sculpture only in the Louvre) lies ready to hand for it. It is only extraordinary that it has not been done before. The catalogue of the casts in the Berlin Museum enumerates 960 works, and almost every university in Germany has its collection of casts. In England one need only cite

South Kensington to show what has been done in this way.

OUR correspondent writes from Florence:—

"Rome has felt the flood-tide of ecclesiastical restoration which has passed over Europe; and the present Pope has largely promoted this movement. The taste of some of the restorations may be questioned; but, in most instances, men of ability as artists and excellent workmen have been employed—the very best indeed which Italy can produce, some of them as good artists as those who originally built the churches. For instance, in Siena, the necessary repair of its famous pavement has been carried out by two industrial artists, the Signori Antonio Radicchi and Leopoldo Maccari, whom in our favoured isle we should seek in vain to equal. The drawings of the pavement by the latter of these artists are wonderful examples of skill and industry, and the inlay of marbles which they produce is in every technical aspect equal to the old. So it is in Italy with works of wood-carving or of tarsia, which now, as of old, are admirable. Nor is such an artist found only here or there, a *rara avis* as in London. There are numbers of them, so many that unhappily, to make a living, many of them forge imitations of old work, to be sold to the wealthy but ignorant and credulous Anglo-Saxons from both sides of the Atlantic, whom the Italians believe to be sent by the Blessed Virgin for their special benefit, and who waste an amount of money upon palpable falsifications, thereby promoting an immense trade. Literally thousands upon thousands of pounds are spent upon false pictures, false carvings, false bronzes, false china, false objects of art of every kind, manufactured by skilful Italians, whose services in an honest direction, if directed by competent employers, would be of infinite benefit to the community. So it was with Bastianini, a Tuscan modeller, on whom the mantle of Mino da Fiesole fell. But no one recognised him, and this gifted being passed his short life in modelling imitations of the old art which deceived the pundits of the Louvre, and therefore easily the simple British, who purchased for large sums the works for which the unhappy artist was paid in shillings by the dealers who traffic in foreign credulity."

WE learn from Berlin that in consequence of the unsatisfactory character of the plans given in for the new cathedral to be erected in the place of the present inadequate "Domkirche," another competition has been announced.

DR. HENZEN communicates to the *Bullettino dell' Inst. Arch. Rom.* (June), p. 150, the tessera of a hitherto unknown actor of Pantomimes found in the neighbourhood of Rome. It is of glass paste, flat and circular, with the following inscription on one side:—

"Gaius Theoros Lux, victor Pantomim[orum]
si deus ipse tua captus nunc a[r]te, Theoros, est
[quid] dubitant, h[ominem] velle imit[are] deum?"

The *deus* here referred to seems to be the Emperor Caligula, who was the first to assume this title, and was also a lover of plays and exhibitions of sport. Besides, this pantomimist, Theoros, cannot well be placed at a later date, owing to the fact that of the contemporary and rival actors whose names are given on the reverse of the tessera, two are known to have belonged to the Augustan age. These are Pylades and his pupil Hylas. The others are Pierus and Nomius. These four names, with the native place of each actor, are inscribed in two rows round the reverse of the tessera, as follows:—

PYLADEM	PIERUM	HYLA	NOMIUM
CILICIA	TIBURTIN	SALMACID	SYRIA.

separated from each other by a laurel branch. In the centre is "Theoros victor Pantomimorum." Pylades was known before to have been a native of Cilicia. The Salmacis, of which Hylas was a native, may have been a town in Caria, with the same name as the celebrated fountain at Salmacis at Halicarnassus. Nomius was a native of Syria, and Pierus of Tivoli. From the retrograde direction of the letters it would appear that Theoros had had this list of rival actors, over whom he had obtained victories, inscribed in the form of a seal.

THE STAGE.

A RARE opportunity for seeing good acting in good comedy is now before the public at the Haymarket Theatre. The acting is that of Mr. and Mrs. Chippendale, Mr. Compton, and Mrs. Hermann Vezin, and the comedy that of Sheridan. On Monday, the *School for Scandal* was substituted for the trifling entertainments that had previously been given by other players, and the Haymarket became for a time not indeed the home of pure comedy, but the inn where pure comedy may rest for a night, ere passing on. The time has perhaps gone by for praising the *School for Scandal*. For the rest we had occasion to discuss it at some length when the Prince of Wales's company, wandering for the first time from its then accustomed field, essayed, with much pains though little success, the representation of the greatest dramatic work of the eighteenth century. But the *School for Scandal*, if it be not a piece to criticise again, is at least a piece to see again. No one can weary of it till it is known by heart. It is as inexhaustible as Molière. And as an acting drama it has, among others, this one note of a perfect thing—that there is not a bad part in it, either great or small. There is not in the *School for Scandal* a single part which it would be beneath the dignity of any living actor or actress to assume. The piece is played, for the moment, at the Haymarket Theatre by a company of unusual strength. It is not often nowadays that four players of the mark of Mr. Compton, Mrs. Vezin, and Mr. and Mrs. Chippendale, find themselves together. They are about to go into the country, as we have previously announced. The loss is ours: the gain that of the country playgoers.

THE Alexandra Palace appears disposed to rival or surpass the Crystal Palace in the character of its dramatic performances. Within a short time it has given us performances of *The School for Scandal* and *The Rivals*, by the Compton-Vezin-Chippendale company above mentioned, and representations of *Two Roses*—one of the brightest modern comedies—and of *Our Boys*—one of the funniest farces called comedies, by courtesy—are now to be added to the list. Is there a fine taste ready-made in the north of London—somewhat neglected since Mr. Phelps was at Sadler's Wells? Or is the Alexandra Palace determined to be educational? Meanwhile at Sydenham, they have been giving us Mrs. Centlivre's *Wonder*.

A VISIT the other night to the Olympic Theatre—where every seat was occupied, from stalls to gallery—confirmed us in our impression that Mr. Tom Taylor had never measured the taste of the large public so accurately as when he wrote the *Ticket of Leave Man*. The piece, by its faults as well as by its merits, makes a general appeal. It verges here and there on the sensational, but you must rouse the large public with strong things, if you would rouse them at all. Its imagination, being sluggish, must be stirred vigorously, and the vigorous stirring counts for much in the popular success even of Salvini and Irving. And then the *Ticket of Leave Man* deals energetically with commonplace things, and that is another cause of its success. Its story is really of admirable construction: its situations among the best of contemporary work. Again, its comic characters are excellently fitted to the public taste. They are not so new as to call for any labour of the mind to value them, nor so old as to be recognised too instantly as familiar things. The acting at the Olympic is on the whole very good. Mr. Neville's Bob Brierly remains what it quickly became a dozen years ago—his most popular impersonation. Mr. G. W. Anson gives admirable variety to his appearance and manner as Jem Dalton. No disguise of the detective is better than that of the thief, when the thief in the garb and with the silvery hair of an elderly and prosperous financier conducts a successful intrigue in the office of the bill-broker under the

very eyes of the detective. The one moment of half-repentant consideration of a past wasted life gains from Mr. Anson's here subdued power greater importance than has been given to it by any other actor. The detective himself is not without character. He is not a mere instrument, but belongs not unworthily to the family of which Mr. Bucket of *Bleak House*—the creation of the incomparable master—is the recognised head. Mr. C. Harcourt satisfies us very much as this detective—Hawkshaw. His is a manly, natural, and well considered performance, open, as far as we know, to only one charge—that of exaggerating, in the final act, the roughness of the navy whom the detective impersonates. We know it is his business to present the appearance of a navy more outlandish and wilder than his comrades, and throughout the latter portions of the last act—when the navy is once supposed to have well drunk—his behaviour is legitimate enough. But at the beginning of that act he probably calls attention to his garb and look needlessly and unwisely. The navvies themselves must at this stage have considered him a wild man of the woods. He might almost be Caliban. But barring this—and something of this we know to be necessary—Mr. Harcourt's performance is a most excellent and satisfactory one. Mrs. Stephens, never succeeding elsewhere in raising our keen interest, is really life-like as well as funny as Sam Willoughby's grandmother. Miss Farren fills the part of Sam with invented "stage business," which, since it is executed in the highest spirits, never fails to divert her admirers. It appears to be closely studied from living models within a stone's throw of the theatre, and has nevertheless, in reproduction, gained something of the actress's peculiar and piquant humour. Miss Fowler's performance of the heroine must add another to the list of representations given always with complete intelligence if rarely with high distinction. She never exaggerates, in her attempts at pathos, so that these are at worst a little flat and unmoving—never forced or absurd. Her success is gained chiefly in the more level passages which she renders truly, never outstepping the modesty of nature. Altogether the performance of the *Ticket of Leave Man* is such as will ensure for the piece very many representations.

MR. CHIPPENDALE—a most worthy actor who was for ten years stage manager at the Haymarket—had a complimentary benefit given to him at that playhouse on Wednesday afternoon, when half the well-known actors and actresses in town appeared on his behalf.

THE *Athenaeum* mentions a plan now said to be entertained for securing to us for next season a good Théâtre Français in London. Without casting any reflection on M. Pitron's management this year, first at the Opéra Comique and then at the Criterion—recognising indeed that he has had difficulties to contend against—it can hardly be contended that the pieces and the performers he produced were such as to satisfy the best judgment in respect of French plays and players. We have had this year no French actors of note—we speak, remember, of the dramatic season at the Opéra Comique: not of the opéra bouffe season at the Criterion. We were promised Mlle. Croizette and Mlle. Blanche Pierson. Neither appeared. We had instead Mlle. Laurence Gérard and Mlle. Irma Baittig, neither of whom was worth a very great deal. We had Mlle. Hélène Petit, who was deemed successful, and for a very short while Mlle. Andrée Kelly, who deserved greater appreciation than she got. But these small things are not enough. They may be enough for a manager to give—that is of course his own affair, entirely—but they are not enough for a great capital to have. The town is in need of and should surely possess, when certain obstacles of prejudice and indifference are removed, a regular succession of the best French plays, performed by some among the best French artists.

Until English dramatic literature and English dramatic art receive some stimulus, this is what we want. The worst of it is that we have not quite made up our minds to pay for it adequately—to support it sufficiently. For a manager, the game would not be altogether a coining game at first. The principle of co-operation might be applied with advantage.

Love and Honour.—Mr. Campbell Clarke's adaptation of Dumas's latest work, *Monsieur Alphonse*—will, we hear, open Mdlle. Beatrice's season at the Globe, about the middle of August. *Monsieur Alphonse* is the piece in which Mdlle. Pierson made her greatest success at the Gymnase, last winter. In style, the French actress and the English are little alike.

MISS BROMLEY has been appearing, with marked success, at Liverpool.

MDME. THÉO is making the round of the Norman watering places, with a piece written especially for her provincial tour.

MISS CORNÉLIE D'ANKA and Mdlle. Pauline Rita will appear, it is stated, at the Opéra Comique on Saturday, August 7, in *La Fille de Madame Angot*. The same piece was announced for performance at the Gaiety in the latter part of the present week, with Miss Loseby and Miss Cook as the two heroines, and Mr. Cotte—our best Ange Pitou—as the hero.

THE new piece this week on the French stage is the *Dame aux Lilas Blancs* by Mdlle. Louis Figuiér. To have a husband who is a savant, and influential, is no doubt sufficient reason for a woman with little talent to bring before the public her stories and her plays. But it is hardly sufficient reason for a woman who has had some success with one kind of work to bring before the public her efforts in another for which she has no aptitude. Mdlle. Figuiér's little tales are creditable ones, and her plays appear worthless. Good critics aver that she was never born for the stage, and that in her new work the *naïveté* of her fable and the innocent fashion in which she proceeds to develop it, make people laugh. Two women are strangely like one another. One is an honest widow in the Rue Saint Denis, and the other a fashionable courtesan. The same man loves both: asking the hand of the one, and falling at the feet of the other. Both are represented by the same actress. The one goes out, the other comes in, and the contest between the two loves is active, though not interesting. At length, the less desirable person leaves for the Indies, and the young man, happily disembarassed, espouses the widow in the Rue Saint Denis. All this is not worth serious examination. The playgoer who commits the mistake of going to see the piece, can only atone for it by waiting to see another—that comic *Procès Voradieux* which is well nigh the only success obtained by the unlucky Vaudeville in its new quarters. But Mdlle. Melville, it is fair to state, does her best for the double rôle in the dramatic attempt of Mdlle. Louis Figuiér.

THE revival at the Théâtre du Châtelet of *Perrinet Leclerc*, ou *Paris en 1418*, takes us back in memory to the *beaux jours* of Romanticism, of which an accurate observer writes:—

"C'était comme une mine d'idées et de sentiments nouveaux d'où s'exhalait je ne sais quelle vapeur capiteuse pareille à celle qui sort des terrains vierges récemment défrichés, et qui donne la fièvre. L'enivrement était général. Auteurs, acteurs, spectateurs avaient la même ardeur, la même passion, la même foi, et c'est cette communauté de sentiments et de convictions qui produisit les grands mouvements artistiques et littéraires. Ces mouvements ne se créent pas à volonté, il faut pour cela un concours particulier de circonstances que le hasard seul fait naître. Les largesses publiques ou privées, les encouragements de toute nature n'y font rien, et c'est d'ordinaire au moment où l'on y songe le moins qu'ils éclatent avec une force irrésistible."

Perrinet Leclerc had in those days of Romanticism, when Victor Hugo had given us *Notre Dame de Paris*, a success only second on the stage to that of the *Tour de Nesle*. In this interesting well-constructed piece, we may feel, notwithstanding a strange mixture of the merits and faults of the period, the clever handiwork of two masters in the art of scenic arrangement—MM. Anicet Bourgeois and Lockroy. The first name has remained associated with work essentially dramatic. M. Lockroy, on the other hand, has since identified himself with certain successes in the field of comic fable. He is a sharp observer, and a graceful one to boot, and since that early popular success of the semi-historic drama, he has done little masterpieces of fun of which the *Trois Epiciers* and *Passé Minuit* will be within most people's memories. Not only was he a dramatic author; he appeared upon the stage, playing the part of Perrinet amid much public approbation. His early piece, now acted at the Châtelet, is a thing almost as completely in the past as are his efforts in the art of acting. *Perrinet Leclerc*, like most works of the dramatic writers of the Romantic period—Victor Hugo excepted—stuck but little to truth, either of morals or history. It aimed simply to be effective—to fall in as best it might with a popular taste. The taste having much disappeared, it can no longer be so effective; yet its clever construction—that very sacrifice of probability to stage effectiveness—ensures it a certain amount of favour with a large public in France, as it would in England.

MUSIC.

The Congregational Psalmist. Edited by Henry Allon, D.D., and Henry John Gauntlett, Mus. Doc. (London: Hodder & Stoughton, 1875.)

THE present work has already met with such a large amount of popularity, and is in use to such a great extent in Dissenting congregations, that the appearance of a new edition would call for no comment, were it not for the fact that an addition of some 120 tunes has been made to the book. The advisability of thus increasing the size of the volume would be open to question, were it not that the new and supplementary matter may be bought separately, and therefore that its introduction does not entail upon an entire congregation the expense of purchasing copies of the whole work. There is, however, another feature of this edition of which it is impossible to approve. On comparing it with earlier editions, it will be found that among the first three hundred tunes in the book (not those comprised in either of the supplements) there are twenty in the new volume which have replaced the same number in the old. Where the work is to be introduced into a congregation for the first time, this would of course be of no consequence; but in those cases where the book is already in use, we say decidedly that the alteration involves great injustice, because, whether the old or new edition is adopted by the authorities, some of the congregation will find themselves at a disadvantage. In the former case those who have the new book may find tunes in use which they have not got, and which they cannot get—the older editions being out of print; and in the latter case, all those who have the old edition already, must be at the expense of purchasing new ones. It is no answer to this to reply, as Dr. Allon probably

would reply, that the discarded tunes were not likely to be sung. Perhaps not—certainly not by his own congregation; but among them is at least one tune, "Arlington," which in many parts of the country is very likely to be sung, being extremely popular; and most of the new tunes are sure to be introduced, to the great disadvantage of those who have only old copies. The proper course would certainly have been to leave all the old matter as it was, and put all the new tunes in the supplement.

Leaving this question, however, and coming to speak of the work itself, it may, on the whole, be most warmly commended. One of its great features is the very large number of fine Lutheran chorals it contains. Nearly a hundred of these grand old melodies are to be found in the volume; and they will bear comparison with the best of our modern Psalm tunes. Living composers, too, are well represented. Some of the tunes written for the work by Dr. Gauntlett are among the best in the book; and excellent specimens are also to be found of the workmanship of Dr. Dykes, Mr. W. H. Monk, and others who might be named. Many of the adaptations from the works of the great masters are also exceedingly good; on the other hand, there are some which are truly detestable—no milder word will suffice. Two or three examples may be mentioned. "Ella," No. 94 (one of the new substitutions by the way) is an arrangement and mutilation of Mendelssohn's well-known part-song, "Season of pleasure, soon thou art here"—a piece not only familiar enough to have secular associations, but in itself as unsuited for a sacred service as anything can be. In "Apollon," No. 417, we find another massacre of the innocents; the beautiful andante from Beethoven's sonata in G, Op. 14, No. 2, being entirely robbed of its character by the substitution of *legato* for *staccato* notes. Dr. Allon says in his preface that he has found, not made, the adaptations. We are very glad, for his sake, that the good Doctor did not make them; because whoever did was an unmitigated vandal. No arrangement is justifiable which entirely changes the character of the original. And what can be said of "Agatha," No. 470? Here is positively a piece out of the overture to the *Freischütz*! Surely Dr. Allon cannot have recognised it, or he would have thought twice before inserting it. Thus bad begins, but worse remains behind. The new supplement contains two tunes which are a disgrace to this or to any collection. These are "Zweisimmen" (No. 425), which is neither more nor less than the old Thuringian love-song, "Ach wie ist's möglich dann"—certainly a nice piece for sacred music to those who know the words!—and the intolerably vulgar "Gennesaret" (No. 466), which is a compound of Christy's minstrels and Moody and Sankey, with a suspicion of Dan Godfrey's waltzes to flavour it. It is perfectly astounding that Dr. Allon could have admitted anything so atrocious!

In spite, however, of these serious blemishes, the work, taken as a whole, is one of the best tune-books in existence. There is an abundance of really excellent matter, and no one is obliged to use the objectionable parts. The only cause for regret is that Dr.

Allon should have given them his countenance, by admitting them into such good company as that in which they are found.

EBENEZER PROUT.

THE subscription season of Her Majesty's Opera at Drury Lane came to a close last Saturday week, the 17th inst., but a series of extra nights were given last week, so that the final performance did not take place till Saturday last. As at the rival establishment at Covent Garden, the only important event of the season has been the production of *Lohengrin*, which took place on June 12, as noted at the time in these columns. The fact that at the two houses not far short of twenty performances of Wagner's opera have been given is a sufficient answer to those who on its first production attributed the large audience to mere curiosity. Judging from present appearances it may reasonably be predicted that the work is likely to keep its place in the repertoire of both establishments. Its success ought to induce Messrs. Gye and Mapleson to bring to a hearing other of its composer's works, more especially *Tannhäuser* and *Der Fliegende Holländer*. The latter operas, *Tristan und Isolde* and *Die Meistersinger*, we have no wish to hear except in German and by German artists. These works in Italian, especially the last-named, could hardly under any circumstances produce even an approximation to their proper effect.

A SHORT season of English opera, under the direction of Mdme. Blanche Cole, commences this evening at the Gaiety Theatre with Vincent Wallace's *Lurline*. The company includes Mdme. Blanche Cole, Misses Annie Sinclair, Lucy Franklin, Ashton, Manetti, and Cook; and Messrs. Nordblom, Aynsley Cook, Ledwidge, and George Perren. Mr. Sidney Naylor is the conductor.

THE rehearsals for the Bayreuth performances of next year are now going actively forward at Wagner's house in that town. Every morning from half-past eleven to half-past one, and again in the evening at half-past six, the soloists meet to rehearse their parts with pianoforte accompaniment. The list of the cast of the whole work, so far as it is at present decided, will doubtless interest those of our readers who are acquainted with the music. Those singers who are at present in Bayreuth are Frau Vogl (Sieglinde), Frau von Sadler-Grün (Fricka), Fräulein Weckerlin (Gutrune), Frau Friedrich-Materna (Brünnhilde), Fräulein Lilli, Marie Lehmann and Lammert (the three Rhine-Daughters), and Herrn Betz (Wotan), Unger (Siegfried), Niemann (Sieg-mund), Vogl (Loge), Hill (Alberich), Gura (Gunter), Schlosser (Mime), Von Reichenberg (Fafner), and Scaria (Hagen).

A CORRESPONDENT at Bayreuth, Wagner's dwelling place, describing the Wagner Theatre in that town, notices a peculiarity of construction which, if not always advantageous, is certainly justified by the dominant part assigned by this composer to the orchestra:—

"The spectator," he writes, "sees neither the orchestra nor the leader. Just in front of the spectator in the first row a sort of vaulted screen extends over the whole orchestra to the height of about three feet above it, so that he sees straight over it to the stage—behind this screen stands the leader, next to him the violins, then the harmony, the contrabassi on each side, and the wind instruments under the stage. The members of the orchestra can neither see the public nor the stage, but the singer sees the leader and a third of the orchestra. This arrangement renders it possible for the audience to catch every word of the musical drama, prevents the risk of the voice being overpowered by the orchestra, and is, in short, an arrangement sure to be imitated by all important theatres producing Wagner's works."

The plan has, indeed, some obvious advantages, but seems to leave out of sight the fact that the orchestra, intelligently co-operating with the singers, generally does its best when in full sym-

pathetic rapport with them and with the audience. Not a benefit night or first night takes place without affording this proof that an orchestra is, after all, made of flesh and blood.

At the scientific congress of Americanists lately held at Nancy—at which the subjects discussed were the science, arts, and education of the Aborigines of America before the discovery of that country by Europeans—M. Oscar Comettant read a long and interesting paper entitled "*La Musique en Amérique avant la découverte par Christophe Colomb*."

M. ADOLPHE JULLIEN has just published a curious pamphlet on a theatrical custom of the last century, the existence of which was known, but which had never been thoroughly investigated. The title of the pamphlet is *Les Spectateurs sur le Théâtre; Etablissement et Suppression des Bancs sur les Scènes de la Comédie-Française et à l'Opéra*. This curious custom of admitting "les gens du bel air" on the stage was not, as is generally supposed, restricted to the Théâtre-Français; it also prevailed at the Académie de Musique and at the Comédie-Italienne. M. Julien says: "There was a similar affluence of spectators on the stage of the opera, where they must have singularly interfered with the action of the machinery, and hampered the shifting of the scenes and the movements of the chorus and dancers. It was these exigencies of the *mise-en-scène* that caused the abuse to be put down."

ACCORDING to the *Gazzetta dei Teatri*, the Italian Minister of Public Instruction has expressed the intention of absolutely forbidding professors of the Conservatoires of the Peninsula to give private lessons for which they receive payment to the pupils of their classes.

THE summer season of the Fenice Theatre at Venice was announced to commence last Tuesday with a performance of *La Sonnambula*, the principal part to be sustained by Mdle. Albani.

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